DOCTOR WHO

A MARVEL MONTHLY 35P

SEPTEMBER No. 56

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featuring THE HARTNELL YEARS

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DOCTOR WHO

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DOCTOR WHO LETTERS

Having only discovered your great magazine with the Jon Pertwee issue, I had to write to tell you that your magazine is super and I will not miss any more issues. The special Patrick Troughton issue was great especially the feature on *The Tomb of the Cybermen*. Also the Summer Special on the Very Best of **Doctor Who** was smashing, keep up the good work. I agree with T. Boud (issue 52) about showing repeats of the old **Doctor Who** stories. Any hope?

Allan Thomson,
Airdrie,
Lanarkshire.

First I would like to say how much I enjoy reading your **Doctor Who Monthly** magazine. Which I'm sorry to say I only discovered in February. Better late than never! I suppose. I have been a fan of the programme ever since the days when I used to watch from "behind the sofa", whenever the Ice Warriors or Yeti put in an appearance.

I am very interested in your features on the earlier serials featuring William Hartnell as the Doctor, as well as those serials I am more familiar with.

I especially like your *Doctor Who Archives* and *Episode Guide* features.

For the future I would be pleased if you would include some features about UNIT in future issues of your magazine (*Star Profiles* perhaps).

I look forward to seeing Peter Davison's version of the Doctor, and hope that it will be a worthy successor to the brilliant Tom Baker portrayal.

Gillian Moore,
Maryport,
Cumbria.

Just a few words to say how great your magazine is, it's gone from strength to strength since you went monthly; its a good a idea to dedicate whole issues to a certain Doctor, the Jon Pertwee issue was excellent – he's my favourite Doctor.

I started watching it in 1970 with *Terror of the Autons*, and I like many other readers would love to see the old ones again; *The Mind of Evil, The Daemons, Colony in Space, Curse of Peladon* and so on.

When **Doctor Who Monthly** first started back in '79 it was just a kids' comic but the new version is an adult mag, and one that certainly merits a place in the same class as the books. The colour pin-ups are beautiful. How about pin-ups of Katy Manning and the TARDIS?

Keep up the great work.

Andrew Bales,
Nottingham.

Just a note to say how good I think your 'zine has turned out to be. Way back in 1973 the comic *Countdown* launched a **Doctor Who** story (Pertwee) in which a thief called Finney broke into the Doctors' laboratory and succeeded in getting into the TARDIS. The Doc arrived just in time, because the TARDIS was then caught in Time Vector and taken to the *Planet of the Daleks*. This epic story involved the Doc actually being turned into a Dalek, driving the TARDIS into the sun to try and burn out the Daleks, and the climax, after an attack on the Dalek city using Dinosaurs, had the Dalek leader nearly take off in the TARDIS, because the Doc had taught it how to pilot it whilst he was a Dalek.

Confused?

I noticed that *T.V. Comic* reprinted some of the old Pertwee strips by adding black curly hair to Pertwee's Doc to make him resemble Baker. So it was possible for a person to have an old Pertwee story, and a newer reprint with a Pertwee/Baker mix.

How about reprinting some of oldies by giving the Doc curly hair to change him to Baker. It worked for *T.V. Comic*!

Also, has the Dalek extermination effect always been the negative? or was the smoke/steam effect used in the early days, as in the two Dalek films.

R. Edwards,
St. Annes,
Lancs.

Your suggestion about drawing black curly hair on the old Jon Pertwee stories and reprinting them was a joke, wasn't it? Please say it was a joke! Steve Parkhouse and Dave Gibbons have locked themselves in the stationery cupboard and refuse to come out until you say it was a joke . . .

The steam extermination effect was only used in the Amicus feature films, as far as I can remember. Anybody care to argue that one?

Firstly, I would like to say that the new look **Doctor Who Monthly** since issue 50 is great. The comic strip in issue 52 was great, although I prefer the longer stories than the short ones, which we have come accustomed to see in the last few issues. On the subject of comic strips I would like three comic strips instead of the two you have now. A comic strip on UNIT would be excellent. Now the Master has returned to the programme, why don't you bring him into the comic strip, have you any plans to do this?

Regarding the programme, John Nathan-Turner has done an excellent job. The Master is portrayed excellently by Anthony Ainley. My only criticism is that he was only seen in 3 episodes!

Gareth Phillips,
Great Boughton,
Chester.

Dr WHO
in 'The Space Ghost!'
WHAT'S HAPPENING, SARAH-JANE?
OH....
NO! KEEP AWAY!
AND INSIDE THE STATION CONTROL ROOM...
EEEK!
GOOD GRIEF!
I SHOULD NEVER HAVE ASKED HER TO 'KEEP WATCH ALONE!'
SOON...
IT'S THAT GHOST, FAIR GIVES YOU THE CREEPS, DOESN'T IT?
THERE SHE IS, OVER THERE!
IT'S FADING AWAY!
AND...
IS SHE DEAD, DOCTOR?
NO, PROFESSOR MULLEN BUT SHE'S ICE-COLD...
BEFORE LONG IN THE STATION'S SICK BAY...
THANKS TO YOUR CONSIDERABLE MEDICAL KNOWLEDGE, SHE SEEMS TO BE RECOVERING NORMALLY, DOCTOR.
IT'S AS IF SHE'S BEEN SUDDENLY SUBJECTED TO ARCTIC WEATHER CONDITIONS. WE'D BETTER GET HER INSIDE AT ONCE.
IT'S HER MENTAL CONDITION THAT WORRIES ME NOW!
WHATEVER SARAH-JANE SAW DEVASTATED HER MIND. IT WAS SOMETHING OUT OF THIS WORLD!
THAT SETTLES IT! THIS STATION CAN'T GO ON OPERATING!
SARAH-JANE SUDDENLY STIRS...
I-IT WAS A MONSTROUS, IT POINTED AT ME!
STEADY ON, OLD GIRL... YOU'RE SAFE NOW.
SHORTLY AFTER...
I SHALL BE BACK TOMORROW AFTERNOON. I WANT THE CLEANEST POSSIBLE RECORDING OF THAT INTERFERENCE – AND A LADDER.
AN UNLIKELY COMBINATION, DOCTOR BUT I'LL SEE WHAT I CAN DO.
...WHERE THE DOCTOR FINDS HIS WAY BARRED BY THE IRATE REVEREND WIGSTAFF...
THIS IS HALLOWED GROUND! YOU'VE NO RIGHT TO BE HERE.
ON THE CONTRARY, MY GOOD SIR, I HAVE THE PERMISSION OF THE DEPARTMENT OF THE ENVIRONMENT, THE NATIONAL TRUST AND THE ARCHBISHOP HIMSELF!
ACCEPTING THE RISK, THE DOCTOR REACHES OUT TO TOUCH THE ANCIENT STONE, AND...
AAAGH!

Next week: power of a sinister signal!

TARGET PLANET IN SIGHT... GENTLY DOES IT...

THERE IT IS... RIPE FOR A **RAID**... HEH, HEH!

ZZZITT!

ZAAAM!

UH-OH! **DEFENDERS**! AND THEY'RE OPENING FIRE!

TAKE THE OFFENSIVE ...**NOW**!

FWAAM!

A HIT!

HOW'S **THAT** FOR SHOOTING?

FWAAM!

...AND ANOTHER!

WHAT'S THIS? A **GROUND-BASED** INSTALLATION?

NO TIME FOR **EVASIVE ACTION**!

BLAM!

FWAM!

WHAMP!

BTOOM!

FOUR **DIRECT** HITS! I'M **DONE FOR**!

Editor: Alan McKenzie Script: Steve Parkhouse Art: Dave Gibbons

DRAT! I'VE GOT NO MORE CHANGE LEFT.!

GAME OVER
INSERT 5 MAZUMAS

COMET CHASE

SPACE RAIDERS

★ ONLY ★

5 MAZ PLAY

ME OVER
:T 5 MAZUMAS

51

GREAT GAME, THAT! I THINK I'LL GET SOME MORE **MAZUMAS** AND PLAY AGAIN!

DOCTOR WHO AND THE FREE-FALL WARRIORS

I'M GLAD I DECIDED TO TAKE A LITTLE BREAK ... I REALLY **NEEDED** A HOLIDAY!

LET'S HAVE ONE OF YOUR **SPECIALS**, JOE ... AND GIVE ME SOME MAZUMAS IN THE CHANGE, PLEASE ...

COMIN' UP, DOC!

WONDERFUL! WHERE ELSE IN THE GALAXY CAN YOU GET A **TRIPLOVIAN SUNDAE** ... ON A SUNDAY?

I AGREE! I'VE BEEN COMING TO THE FESTIVAL OF FIVE PLANETS FOR FIFTEEN YEARS...

...AND IT'S NEVER LET ME DOWN!

TGS

HELLO! I'M THE DOCTOR... FROM GALLIFREY! PLEASED TO MEET YOU...

HOW SPLENDID! I'M A DOCTOR, TOO... DOCTOR ASIMOFF FROM SIGMA.

I'M HERE RESEARCHING MY FAVOURITE HOBBY... WRITING SCIENCE FICTION STORIES...

AND MY INSTINCT TELLS ME THAT YOU'RE ONE OF THOSE FABULOUS TIME LORDS!

THAT'S RIGHT, DOCTOR--THERE'S MY TARDIS... THE BLUE BOX IN THE MAIN HALL...

WOULD YOU CARE FOR AN INSPECTION?

I'D BE HONOURED! THE FESTIVAL HAS NEVER HAD A TIME MACHINE BEFORE!

YOU KNOW, IT USED TO BE CALLED THE FESTIVAL OF SIX PLANETS...

BUT THE SIXTH PLANET BROKE AWAY FROM THE FEDERATION AND TOOK TO RAIDING THE OTHER FIVE!

REALLY?

NOTHING SERIOUS, REALLY... JUST THE ODD SKIRMISH!

HEY, BRUCE, ARE YOU PLAYIN' THIS GAME OR NOT? WE'RE LOSIN' Y'KNOW!

NOT NOW, PARTNER! I'VE JUST SEEN A NEW MACHINE!

HEY! WHAT KINDA DEAL IS THIS?

RATTLE

THERE'S NO SLOT TO PUT YOUR MONEY IN!

THUD

STEADY ON, YOUNG MAN! THAT'S MY VEHICLE YOU'RE MOLESTING!

VANDAL!

UH,,, LIKE,,, DID YOU SAY,,, A VEHICLE?

THAT'S RIGHT,,, AND I DON'T TAKE KINDLY TO HAVING IT MISTREATED!

?

?

WELL, WHAT'S SO SPECIAL ABOUT IT? CAN IT DIVE THROUGH A SUN -- AND OUT THE OTHER SIDE?

CAN IT SLALOM AN ASTEROID BELT?

OR TIP OVER A COMET AT FULL SPEED?

WELL, NO,,, NOT EXACTLY ,,, BUT IT CAN TRAVEL THROUGH TIME!

ARE YOU SERIOUS?

THAT'S TOO MUCH!

BIG DEAL! LISTEN,,, YOU RIDE WITH US ,,, THEN WE'LL RIDE WITH YOU,,,

AN' WE'LL SEE WHO COMES OUT TOP DOG! OKAY?

A CHALLENGE, EH? THERE'S NOT A VEHICLE IN THIS SOLAR SYSTEM THAT CAN OUT-PERFORM THE TARDIS!

I ACCEPT!

5-P?

ER,,, DOCTOR,,, DON'T BE TOO HASTY,,,

YOU DON'T *KNOW* THESE PEOPLE--THEY LOOK SO STRANGE...

THEY COULD BE *CRIMINALS* ...OR EVEN *WORSE*!

NONSENSE! COME ON, OLD CHAP...LET'S HAVE SOME *REAL* FUN!

I ADMIT THEY'RE A LITTLE *OUT-LANDISH*!

BUT SO IS EVERY-BODY *ELSE* AT THE FESTIVAL!

B-BUT, I'M A HUMBLE *SCHOLAR* ...I'M NOT BUILT FOR SPEED!

AH! BUT THINK OF THE *RESEARCH*! WHAT A GREAT STORY IT WOULD MAKE, EH?

FREE FALL WARRIORS STUNT TEAM

D-DOCTOR! *LOOK AT THAT BANNER*! AND THOSE CRAFT!

OH, DEAR! WHAT *HAVE* I GOT MYSELF INTO?

NOW *THAT*, CURLY... IS WHAT I CALL A *VEE-HICKLE*!

>GULP<

AT THAT VERY MOMENT, ON THE OUTER EDGE OF THE SIX PLANET SYSTEM...

RAIDER LEADER TO ALL RAIDERS...

ARM WEAPONS AND ENERGISE DEFENCE SHIELDS

ASSUME **BATTLE FORMATION** AND FOLLOW ME IN...

KEEP COMMUNICATOR SILENCE UNTIL TERMINATION OF MISSION...

RAIDER LEADER OUT!..

WHILE BACK AT THE FESTIVAL...

EVERYBODY COMFORTABLE? MAKE SURE YOU'RE **STRAPPED IN** GOOD AND TIGHT...

DON'T WANT ANYTHING **LOOSE** RATTLING AROUND!

FIVE SECONDS TO LIFT-OFF! HEH HEH!

EVERY-THING OKAY?

D-DOCTOR --I'VE GOT A BAD FEELING ABOUT THIS...

DON'T BE NERVOUS, DOCTOR! *LIVE A LITTLE!*

LET'S GO!

G-GREAT GODS! THE G-FORCE IS PHENOMENAL AND WE'RE STILL ACCELERATING!

H-HELP DOCTOR!

I'M S-S-S-SPREADING!

HAVING A LITTLE TROUBLE FELLAS? THAT'S WHY I HAD MY HEAD... UH... SLIGHTLY MODIFIED!

CAN'T FEEL A THING, NOW! HEH, HEH!

AAAMMM!

OKAY, MEN ... LET'S GET RADICAL!

YEEHARRR!

VRRAAA

NEXT MOMENT...

WHAM!

WHAT THE...??

HOLY MOTHER! WE'RE IN THE MIDDLE OF A BATTLE FLEET!

WE'RE HIT!

WE WERE SCHEDULED TO TAKE PART IN A MOCK BATTLE!

BUT THIS LOOKS LIKE THE REAL THING!

NEXT WARRIORS ASSEMBLE!

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This issue we spotlight an adventure of the third Doctor (Jon Pertwee) featuring the Daleks.

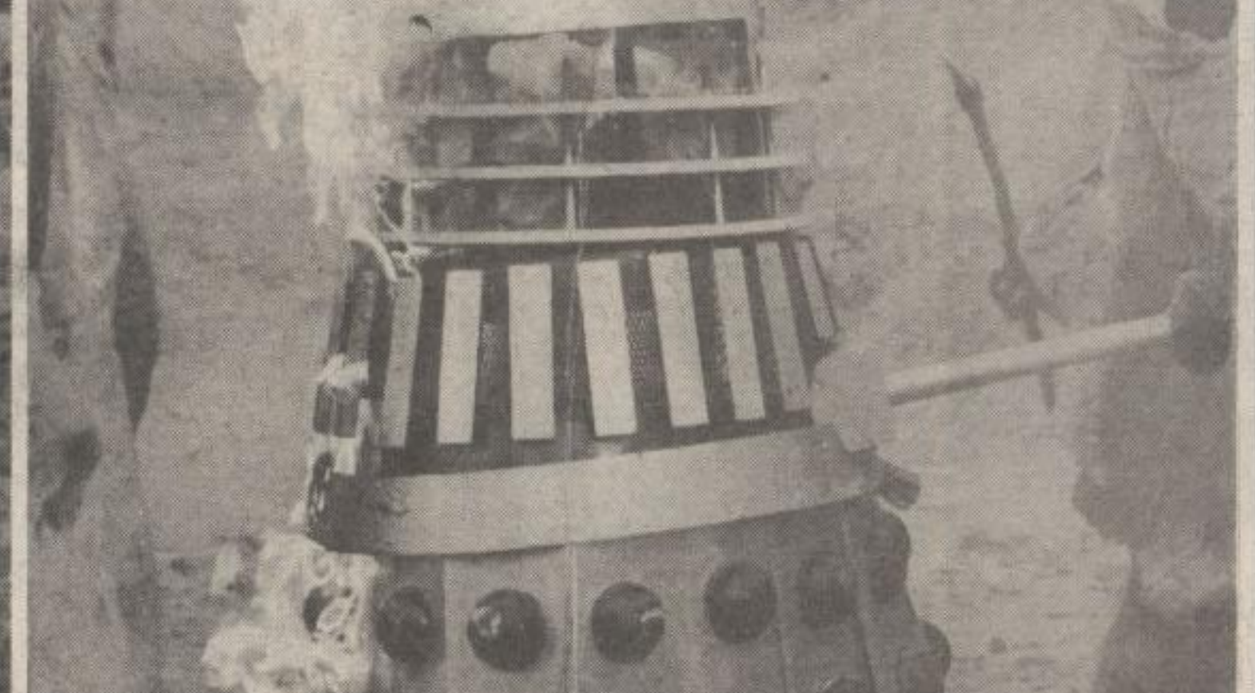
THE DOCTOR
DEATH TO

EPISODE ONE

Exxilon is not a friendly world. For much of the time the high dunes and crags are wreathed in thick, freezing fog, a fog that conceals the furtive moments of the planet's inhabitants. No light ever shines out in the darkness for such is the power of the Forbidden City, a city devoid of living beings. Not a friendly world at all. In fact, for the blue uniformed astronaut now lying dead in a pool of water, his body pierced with a poisoned spear, Exxilon has proved a very unfriendly world indeed.

The Doctor has finally persuaded Sarah to voyage into space for the first time and now the TARDIS is en route for the beautiful world of Florana. All seems well until, quite suddenly the TARDIS materialises and the two emerge to trace the cause of the mysterious condition which has rendered even hand torches useless. The inhospitable terrain is cloaked in darkness and is very cold. Sarah disappears back inside to fetch warmer clothing, but while she is gone, robed figures armed with spears capture the Doctor and march him away.

The journey is long and a while later a hazy dawn breaks. With the coming of day the Doctor seizes a chance and, after a fight, escapes his savage captors. Dodging among the canyons he is surprised to run into a pair of uniformed figures, thankfully human this time. The two introduce themselves. Richard Railton is the first officer on a Marine Space Corps expedition that crash landed here after suffering a systems black-out like the TARDIS. The team has come to mine a rare mineral which will provide a cure for a space plague presently sweeping the Galaxy. The other man is weapons officer Dan Galloway, a tough



This page: *The Exxilons were once technologically advanced beings who reverted to savagery when expelled from their city. They agressively defend their planet against Daleks and humans alike.*

DOCTOR WHO ARCHIVES
THE DALEKS

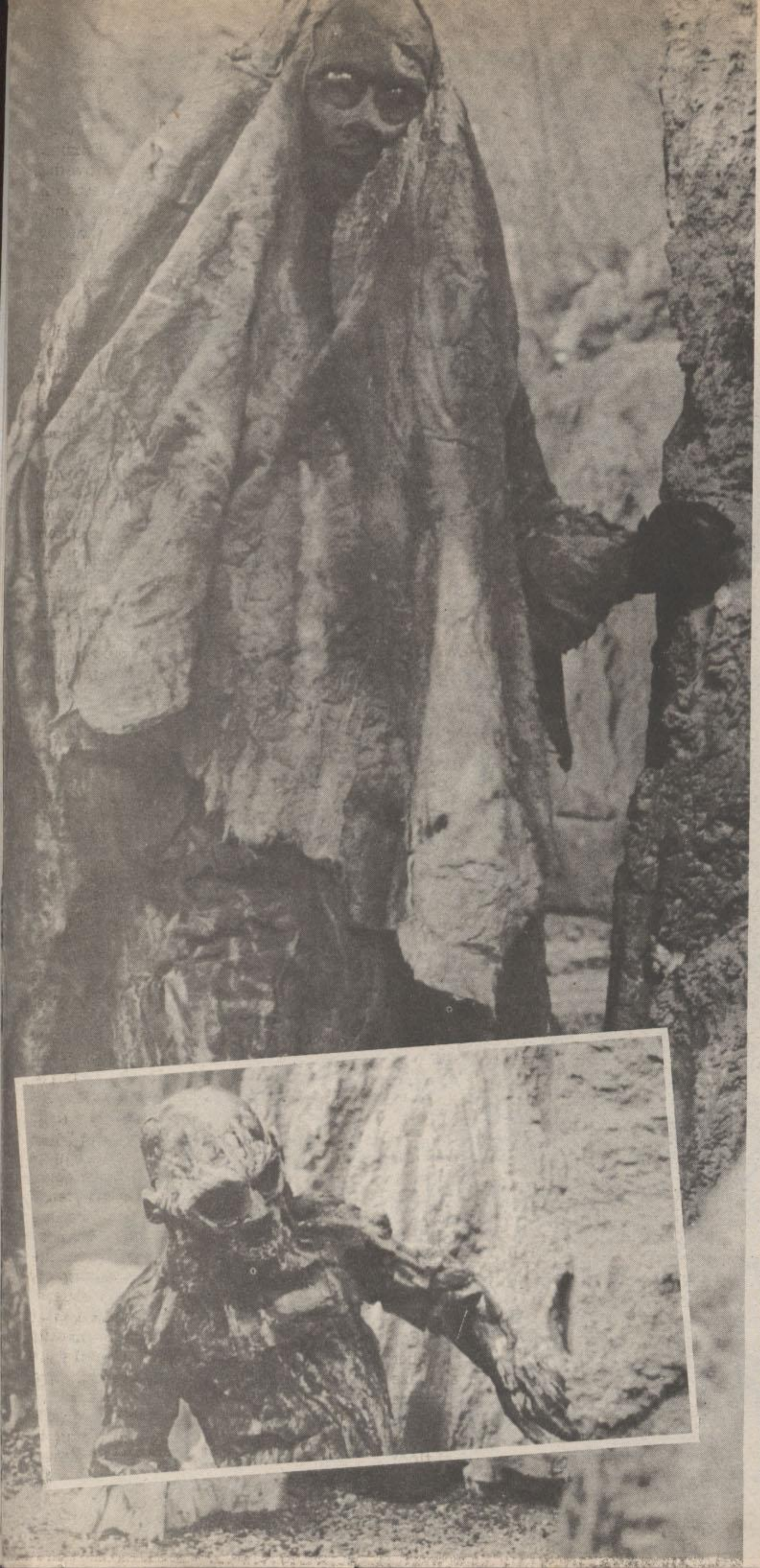
Scotsman. The two escort the Doctor back to their camp site where he meets geologist Jill Tarrant, Lt Peter Hamilton and the injured commander Stewart who is dying from a spear wound. The group tells the Doctor about the world, Exxilon, and about the strange Forbidden City, a deserted pyramidal structure topped by a giant, flashing beacon. Galloway warns the traveller to steer clear of the place, for to go there is to court certain death from the priests of the Exxilons.

Such a warning has come too late to save Sarah. Searching for the Doctor she arrives at the city attracted by the beacon's light, and while marvelling at the technological magnificence of the edifice becomes a prisoner of the cowled Exxilons. Now she stands within the caves of her captors, accused of profaning the sacred shrine. Her sentence is death.

The discussions of the Doctor and the Marines are broken up by Hamilton's excited announcement that a relief ship from Earth is landing. The five race to the landing zone where they puzzle over the unusual saucer design of the craft. The hatch opens from within emerge four sinister shapes – Daleks! They surround the party and the guns take aim at their targets.

EPISODE TWO

To everyone's amazement and to the horror of the Daleks their guns fail to operate, a fact which the Doctor takes great relish in pointing out to his old enemies. When he learns that the Daleks are here for the same reason as the astronauts Railton proposes an alliance to make use of the Daleks technical skills in overcoming the power problem. Reluctantly the four Daleks agree though they withhold from the humans the



knowledge that there are many other Daleks still aboard the saucer. and stipulate further that the truce will end when energy sources are restored.

The party, plus the four Daleks, are returning to the camp site-cum-mining dome when the Exxilons attack in force. Railton is killed by a spear and one Dalek is set ablaze by the stone-age primitives. The remainder seek shelter in a trench and are considering their next course of action when they see Commander Stewart being held between two Exxilons. Clearly if they do not surrender they, and the Commander, will be killed.

They are all taken to the Exxilon cave dwellings where they arrive just in time to witness the preparations for Sarah's sacrifice. All at once the Doctor erupts into a frenzy of action and pulls Sarah from the bloodthirsty tribesmen, an action which lands them both in the death cell pending execution. With Railton dead, Galloway assumes command against the wishes of Stewart, who does before he can appoint Hamilton his successor. Galloway and the Daleks strive to bargain with the Exxilons.

Back at the saucer, the other Daleks have managed to arm themselves with manual weapons. Now they can strike at the Exxilons and create the necessary slave work force.

The ceremony involving the Doctor and Sarah has almost reached the critical stage when the Daleks attack. In the resulting pandemonium, the two travellers look for an escape route by leaping into a shallow chasm that connects to a network of subterranean tunnels, some of which extend under the Forbidden City itself . . . With all resistance overcome, the Daleks – moving now via psychokinesis – prepare to follow them.

Moving through the tunnels the Doctor and Sarah come to a junction. The former decides to try one direction and leaves Sarah behind. The Doctor has not been gone long when Sarah realises something is watching her. She turns and starts as she sees the glittering figure moving from the shadows. Further on the Doctor rounds a bend and walks straight into a flame-spitting mechanical tendril.

EPISODE THREE

Only his superb agility saves the Doctor from a searing demise, but such fortune is not shared by one of his Dalek pursuers which explodes under the fiery onslaught. Retracing his steps he finds Sarah sheltered in a concealed cavern watched over by a small, sparkling creature. This is Bellal, one of a minority group of rationalist Exxilons which seeks to preserve their race from extinction. Unlike the greater mass of his people Bellal does not worship the City, rather, he knows that it is a fully automated

Opposite: *Two portraits of savage Exxilons, natives of the planet of Florana.* Below: *The Doctor* (Jon Pertwee) *discovers the remains of an Exxilon within the confines of the city.*

EPISODE FOUR

construction, devised by the Exxilons ancestors. But so sophisticated was the final result that the virtually-alive City rejected the need for living occupants, expelling the Exxilons and driving them into the wastelands until the majority degenerated into barbarism and supersitition. Fascinated by all this the Doctor expresses a wish to explore the city, primarily to find a solution to the power losses. However, his ideas are not unique . . .

The Daleks too have arrived at the same conclusions and are now preparing to take steps against the City. Two Daleks are detailed to enter the building to investigate the technology while others, with the help of Hamilton and Galloway, position explosive devices to work the beacon. The Daleks' resolve is strengthened when vital mining work is held up by further tendril-probe attacks upon work parties and Dalek guards.

Leaving Sarah to go back and help the Earth mission, the Doctor and Bellal approach the gleaming spires. Decyphering the wall hieroglyphics the former deduces the method to open a hidden doorway into the edifice, moments ahead of the two survey Daleks. They find the whole interior is riddled with traps and tests to measure the intelligence of all interlopers. For instance, exit from a sealed ante-chamber is only achieved by solving a maze problem by logic. The Daleks too are logical and they are never far behind. Rounding a corner Bellal is abruptly stopped from walking onto a set of floor patterns.

The patterns are charaged with a very high voltage which the small Exxilon narrowly misses. Treading warily now the pair advance slowly, surviving tests on their knowledge, willpower and, ultimately, their sanity. With the passing of this final test a portal appears leading directly to the centre of the whole City where no being has ventured for thousands of years.

With most of the Daleks occupied Sarah finds it easy to infiltrate the mining area at night and meet up with Jill. Together, the two think out a plan to substitute the sacks of minerals going aboard the saucer with sacks of ordinary sand.

Bellal's analogy of the City as a living body is almost correct as he and the Doctor find out when they look around the "Brain" complex of computers governing all the functions. Taking out his sonic screwdriver the Doctor sets about giving the City a "nervous beak-down". Bellal notices a shimmering effect coming from one machine, and from within the light the forms of two zombies are materialising. When they are fully formed they will emerge and kill the two intruders.

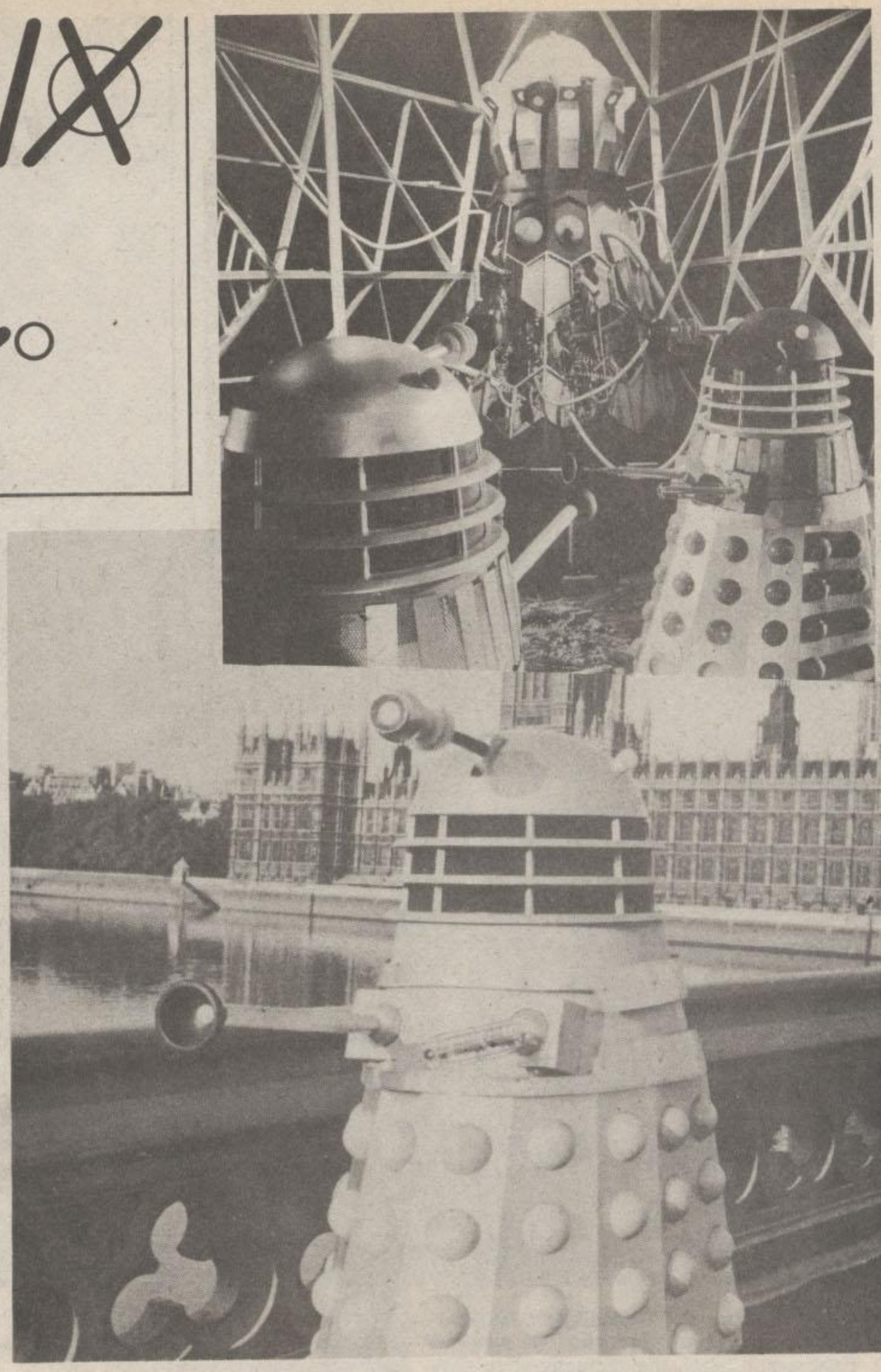
Meanwhile, Hamilton and Galloway have climbed to the summit of the beacon and are engaged in fixing the explosive cannisters. Hamilton is worried when Galloway takes one of the charges for himself, concealing it with his equipment.

With sudden speed the zombies seize the Doctor and Bellal. They are saved by the arrival of the Daleks who, to the programmed zombies, pose a greater threat. With the control circuits in confusion, escape from the City is relatively easy. Now the only major problem is the Daleks.

A deafening explosion announces the destruction of the beacon, with it all power is restored. The Daleks surround and capture the Doctor, Bellal, Sarah, Jill and Hamilton and they now reveal their true reason for coming to Exxilon. When the ship has left, a bacteria missile will be fired at the planet making it unvisitable, thus the Daleks alone will hold the plague antidote and will be able to force the space powers to submit to their demands.

Leaving the party to die when the missile is fired, the Dalek saucer lifts off – but with only sacks of sand aboard, plus a stowaway. As the craft enters orbit Galloway presses the trigger on the explosive he is carrying. The Daleks are destroyed. On the ground Jill and Hamilton contemplate their return to Earth once their vessel is repaired – while the Doctor, Sarah and Bellal watch in amazement as the Exxilon City "withers and dies".

°MATRIX DATA BANK°



To kick off this month's selection of your questions we have received a postcard from David Fleetwood of Dewsbury asking if **Doctor Who** has ever been put on the radio in story form. Surprisingly the answer is yes, although only once as a special production for Schools Radio. This half hour production was aired in 1977 as part of a course teaching junior school children about the origins of the Earth. Events centred around the Earth's formation from clouds of gas to the rich green forests we know today. To galvanise interest it was rendered as a drama play with the Doctor and his companion Sarah-Jane Smith journeying in the TARDIS to various points in Earth's evolution to observe the development of the planet into an ordered state. There was an alien villain of course; a creature called the Megron which opposed order and revelled in chaos. Naturally the Doctor triumphed.

The part of the Megron was played by John Westbrook whose voice was altered radiophonically to sound rather like the Black Guardian of Time. With the programme opening and closing with the tv **Doctor Who** theme all special sound effects were provided by Dick Mills of the Radiophonic Workshop. Tom Baker played the Doctor and Elisabeth Sladen co-starred in her role as Sarah. The semi-documentary script was by writer Bernard Venables and the production was under the over-all auspices of David Little.

Martin Aldwych from Malvern in Worcestershire has recently acquired a pen friend in America who has the first four seasons of Tom Baker's stories on video tape. Martin wants to know if his pen-friend's tapes will play on his own machine. Sadly the two country's systems are not compatible. Although the machines may look the same their internal workings are vastly different. The USA television system (NTSC) compiles a picture of 425 scan lines while Britain's broadcasts are translated into a 625 line picture (PAL). You can see the lines if you look closely at the tv picture on your set. Thus it is impossible to play an American video tape on a standard British video recorder. If you are that keen to see the older stories, Michael, try and seek out a pen-pal in Australia as their tv system is identical to ours and the Australian National Television service —ABC TV — is forever re-screening **Doctor Who** serials, some of them as far back as the Jon Pertwee era.

Obviously fresh from having seen one of the **Doctor Who** exhibitions recently reader Jayne Armstrong from Welwyn Garden City has asked if any similar such exhibitions were mounted during the days of the first Doctor.

As mentioned in the article on the Exhibitions published in **Doctor Who Monthly** issue 53 the first BBC Enterprises organised exhibition was in 1973. Prior to then outside exhibition organising bodies applied to the BBC to use their props and such for their own events. In January 1965 *The Daily Mail* newspaper sponsored *Boys and Girls Exhibition* at Olympia, London at which one of the prize exhibits was a drive less robot passenger train. The train ran along its own enclosed area and it was flanked for the journey by the BBC Daleks fresh from their appearance in *The Dalek Invasion of Earth* serial. This was the first

MATRIX DATA BANK

major show to star the Daleks and their popularity was confirmed by the mammoth queues which daily stretched from the exhibition complex as far back as the Underground station.

When the Amicus film **Doctor Who and the Daleks,** starring Peter Cushing, was released in the summer of 1965 the promoters, keen to publicise the movie, toured the country with several of the film Daleks plus part of the main control room set. Department stores usually played host to this lavish travelling show which toured from London to Edinburgh over several months, staying at each venue for a few weeks at a time.

Also on the subject of the first Doctor, Leon Robbard from Helston in Cornwall has enquired if he was ever seen to drive a car in any of his serials. The answer is no. Very rarely did the first Doctor touch the twentieth century in his journeys and when he did he was usually far too involved with matters to take time off for driving. In fact the first time the Doctor was ever seen to get behind the wheels of a motor vehicle was in *The Invasion,* starring Patrick Troughton's incarnation. Jon Pertwee's Doctor was known for his addiction to motor transport, yet oddly perhaps Tom Baker's characterisation was only seen driving in three serials, *Robot, Terror of the Zygons* and *The Seeds of Doom.*

David Roberts from Burgess Hill in West Sussex has asked me to supply some information on the two actors who provided the first, and most memorable, voices of the Daleks, Peter Hawkins and David Graham.

Thanks to Brian Hodgson, radiophonic sound engineer for *The Daleks* serial Peter Hawkins voice became the most imitated up and down the land amongst children when the metal monsters gained overnight fame in 1964. He returned to provide the Dalek voices in *The Dalek Invasion of Earth, The Chase, Mission to the Unknown, The Dalek Master Plan, The Power of the Daleks,* and *The Evil of the Daleks.* And as if that was not enough, Peter Hawkins' versatile tones were also used to provide the voices for the Cybermen in *The Moonbase, Tomb of the Cybermen* and *The Wheel in Space.* When not providing the Daleks and the Cybermen with speech Peter Hawkins was doing the voice-overs for many children's animated series including **Sir Prancelot** and the infamous **Captain Pugwash.** He has also appeared as himself in programmes such as the **Dave Allen Show.**

Character actor David Graham is no less notable for his array of talents although his Dalek voice credits only spanned as far as *The Dalek Master Plan.* In **Doctor Who** he took the part of the bar-man Charlie in *The Gun Fighters* and Professor Kerensky in *City of Death.* Outside the series he has played a whole variety of acting roles but perhaps he is best remembered for his voice parts in the Gerry Anderson series **Thunderbirds** where he "played" Gordon Tracy and the cockney butler, Parker.

And lastly this month Katy Manning fan Mark Wayne Barrett from New Brighton has asked if we could print any of the photographs of Katy that appeared in that "certain well-known men's magazine". Well we could, but none of you under 18 would be able to buy the issue!

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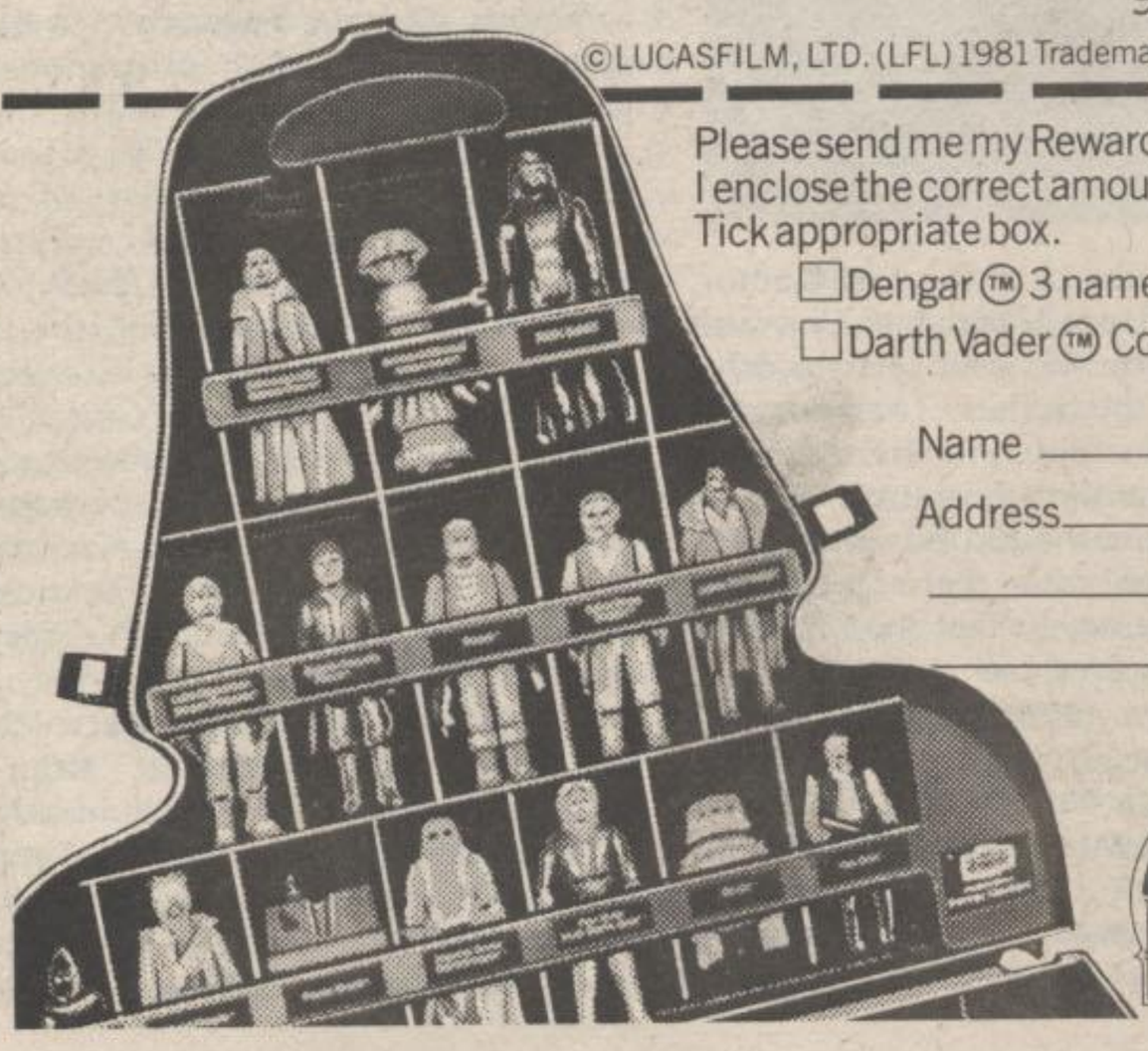

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DR WHO MONTHLY INTERVIEW with

DENNIS SPOONER

With little formal education and a declared interest in horror comics, Dennis Spooner champions those who believe they can succeed without the need of wide-ranging academic qualifications. His writing career spans over thirty years and includes work for almost every famous British television drama series. In an interview with Jeremy Bentham Dennis Spooner disscusses his career, his work on *Doctor Who* and the art of script-writing.

A glance down a list of Dennis Spooner's credits as a television script writer and story editor tends to read like a catalogue of every famous British drama series produced since the late fifties/early sixties.

No Hiding Place, Fireball XL5, The Avengers, Compact, Stingray, Coronation Street, Thunderbirds, The Baron, The Champions, U.F.O., The Professionals, the list is almost endless. With many film credits to his name as well it is hardly surprising to find that Dennis Spooner was also one of the formative figures in the early, pathfinding days of **Doctor Who.**

He scripted *The Reign of Terror*, the historical story set around the French Revolution which closed the first ever season of the series. He was then invited to become the story editor for the second season, taking over from David Whitaker, although he was still able to pen two of the serials in that season – *The Romans* and *The Time Meddler*. With Terry Nation he co-wrote the epic-length serial *The Dalek Master Plan* and, a fact somewhat less well known, he wrote the final script of *Power of the Daleks* which introduced the world to Patrick Troughton's Doctor.

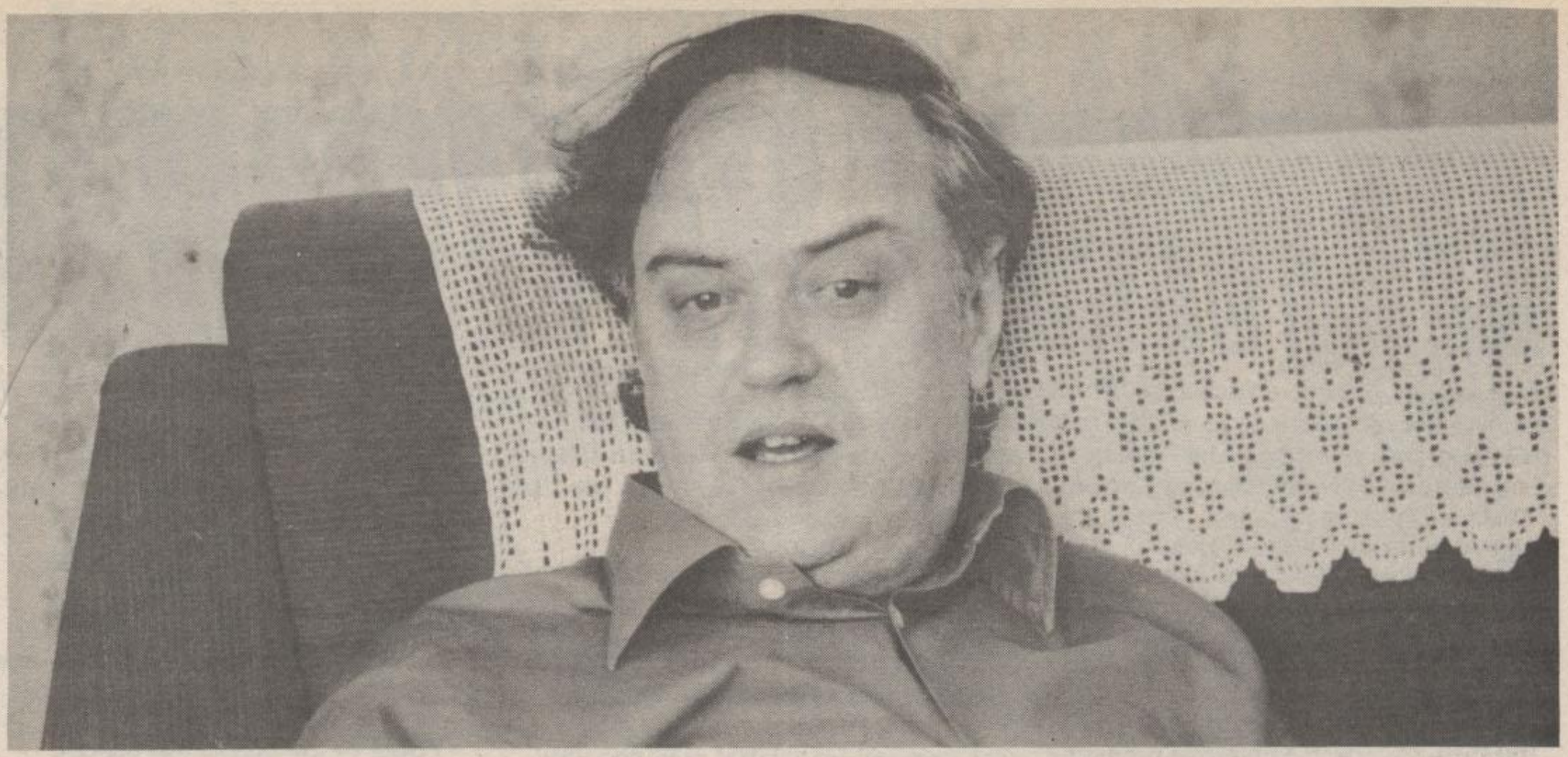
With this story credited to David Whitaker I asked first how this assignment had come about.

"I was still under contract to I.T.C. (Independent Television) at the time when I got this call from Gerry Davis, who was just taking over as script-editor for **Doctor Who** then. They needed a rewrite on *Power of the Daleks* partly because David had written far too much in his original scripts, but mainly because they needed a bit more for the Doctor to do. David's script had *a* Doctor in it but because it was written before Pat Troughton had been cast in the role nobody knew how the part was going to be played.

By this time David had gone off to live in Australia so I was given the task of writing the opening story. I went and had a long meeting with Pat and he told me his ideas about the recorder and the zany humour and I re-wrote the scripts from there so that the Doctor had a lot more to do in the story. I didn't create anything new in the plot itself although the director, who I think was Chris Barry, was very pleased that I cut out certain scenes such as one very long one involving the food machine. It was just a vast editing job really but it was such a vast editing job that it would have taken Gerry Davis right out of circulation for six weeks at the start of his taking over as story editor, and he couldn't spare the time."

Power of the Daleks was the last assignment handled by Dennis Spooner for **Doctor Who** and since then he has established himself as one of Britain's foremost script-writers for film and television. The road which lead him to the **Doctor Who** series is no less illustrious and indeed charts the rise of the drama series concept on British television of which **Doctor Who** is one of the earliest examples.

"I started writing while I was in the scouts, doing scout shows to raise money and indeed I was picked to appear in a Royal Command Performance Gang Show at the Palladium. So I had done a lot of shows when I was called up for National Service and sent out to the Canal Zone – not as far down as Suez but certainly close enough to be involved in the troubles there. We were almost totally confined to barracks at that time and, living in a virtual state of seige, the ►



powers-that-be decided they would mount shows and such as morale boosters. They asked if anyone among us had had any experience in this business and I said yes, I knew how to put shows on.

They also had a forces radio station out there and I managed to get a half hour programme each week, writing my own material, which was purely comedy obviously. It was like Alistair Cooke's **Letter from America;** my comments on the events of the week which were supposedly funny."

After his National Service Dennis Spooner returned to civvy street in the early 1950s and, to use his own words, "had to become a writer because I was virtually illiterate." Born at Tottenham in 1932 Spooner had his education curtailed by the outbreak of World War II and all the London schools were closed for the duration. With the post war chaos and his stint in National Service to further disrupt matters, Dennis Spooner emerged back into the civilian world with no trade or profession whatsoever.

"So I decided to become a comedian. I toured the clubs and the working men's halls for a while but being 22 it was very hard to become accepted as a comedian. Everyone just thinks you're brash. I was told I was terrible by another act on one bill, a guy called Harry Worth who then asked, 'by the way, where do you get your jokes?'. I said I made them up and he asked me to write him a script for a ventriloquist sketch he was doing shortly for a radio broadcast. So you could say the first person I wrote for was Harry Worth."

Writing sketches and jokes for Harry Worth led Dennis Spooner into contact with other artists from whom he also received commissions, but his big break came in 1955 with the start of commercial television (ITV) which completely changed the face of broadcasting in this country. Until ITV began, with its broad basis in American-style presentation, there were no drama series on television. One-off serials, like **The Quatermass Experiment,** had been done by the BBC but that was all. Harry Worth, and hence Dennis Spooner, was invited to present material for the **Val Parnell Star Time** show each Sunday and it was here that Spooner met future fellow **Doctor Who** writer Terry Nation who, at the time, was also known as a comedy scripter. Both men began leaning more towards writing sketches (small situation comedy pieces which usually revolve around one joke) rather than joke scripts because they were easier and, on television, paid more money.

"I began writing for a comedy series called **Tell it to the Marines** with Terry Nation which paid £200 per episode and while I was doing this the same company, Associated Rediffusion, began a series called **No Hiding Place** — a drama police series — and I thought, my God, the only difficult thing about writing comedy half hours is to keep putting the jokes in. Really, a police series is only a long sketch without any jokes, and that's got to be easier".

Spooner's submissions for **No Hiding Place** were accepted and in 1961 he found himself writing for what was planned as another cop-show called **Police Surgeon,** made by ABC tv Birmingham. The series was produced by Brian Clemens and very soon afterwards it changed its title to the more universally known name of **The Avengers. The Avengers** was Spooner's first real outing into the realm of fantastic television — a medium he professes to like above all others — and it was followed shortly afterwards by an invitation to send in scripts for a half-hour puppet series being made by producer Gerry Anderson — **Supercar.**

His **Supercar** scripts were never aired as the planned third season was scrapped in favour of Anderson's new production **Fireball XL5** for which Spooner also contributed some material.

While all this was going on in 1962/63 the co-creator of **The Avengers,** Canadian born Sydney Newman, had been wooed from his post on ABC tv to accept a job as Head of Drama at BBC Television.

"While he was working at ABC at Teddington, Sydney Newman did **Armchair Theatre** and that was where Verity Lambert started. The BBC at this time were getting a terrible beating from ITV as they still had not changed from their 15-minutes-of-the-potter's-wheel-interval style. ITV had become far more viable and there was pressure from the Government for the BBC to increase their hours and provide a proper channel. So the BBC brought over Sydney Newman who in turn brought over Verity Lambert and **Doctor Who** was one of the first products of their, as it were, shake-up. Sydney Newman started the post of story-editor. They had never had story editors at the BBC until Sydney Newman came and David Whitaker was appointed by him to be the story editor for **Doctor Who.**"

"Terry (Nation) was asked to do one of the early **Doctor Whos** by David Whitaker and Terry mentioned to him that he knew me — we shared the same agent at that time."

"I went along to see David Whitaker and he said they were planning to do some historical stories and some science fiction, but really they had got all the science fiction ones so would I do one of

the historicals? He gave me a list of about four possible subjects and I went away to the local library, did a bit of reading up and then phoned him back and said I would like to do one on the French Revolution. And that was how I came into **Doctor Who**."

Spooner's script for *The Reign of Terror* was the first **Doctor Who** serial to make deliberate use of humour, in particular with sequences featuring the comic jailer as played by Jack Cunningham. I asked if this had been intentional on his part?

"I tried to do it fairly light. *The Reign of Terror* was three hours long, six half hour episodes, and you know there are going to be places in episode 2 where you don't want to get further into the story because you don't want that to happen until episode four. So if you can introduce a character of an element of humour then it becomes a marvellous way of padding the show without boring the audience or breaking up the plot. The audience will always watch 'a funny bit' and quite like it. If the character had been a straight jailer and I had had to do three minutes on him it would have turned out terrible. Humour will always carry, plus actors like doing humour – it shows them in a better light if they can vary their performance. If, say, you have a private detective and he hasn't got various shades of character and you're making 26 shows it becomes awfully the same after a while. So therefore it is always nice if you can introduce other elements of his character, and if one of those elements is humorous, fine. You have to be careful though. I mean you only have to look at Chandler's Philip Marlowe to know how you can even let the humour take over at the end whereas at the beginning it was just put in to vary the process."

The Romans was a deliberate attempt to see how far we could go to do a comedy **Doctor Who** – almost **A Funny Thing Happened on the Way to the Forum.** Terry Nation, in *The Dalek Master Plan,* set a sequence in the 1918 Hollywood films era with the Doctor encountering the Keystone Kops."

Dennis Spooner had been commissioned to write *The Romans* even before he accepted the job as script-editor. The serial was almost a pre-empt of **Carry On Cleo** which, rightly or wrongly in the viewer's eyes, was a bold experiment. Was this, and some of the other pathfinding efforts of that season, part of a deliberate blueprint for a new style **Doctor Who?**

"After the first series we realised that the show was destined to run a long time. And in a television show you have to learn very quickly what you are going to get away with, because once it becomes at all established then you cannot change it. People don't like, for example, Noele Gordon being sacked from **Crossroads** even though scripts may require it. With the second series of **Doctor Who** we knew that whatever we could establish would make the boundaries for a long time to come. *The Romans* was done for comedy and in *The Web Planet* we wanted to see how far we could go with being weird. And my god, that tested facilities and technical resources to the limit. It went over-budget in that you couldn't take anything from stock – it was all webs and things like that: a designer's field day.

"The story got very good figures – the first episode was the highest placed of that season – but we all decided we would not do anything like that agin. Not because of the story content, but because of the sheer cost and technical problems involved plus the fact that in the end we ended up with something that wasn't that sensational compared with *The Dalek Invasion of Earth.* That story looked a far more realistic show because it was recognisable with Daleks going over London Bridge. It set a precedent that has been more or less followed ever since for the Daleks. With *The Chase,* because we were able to go through Time, one was able to constantly do episodes in recognisable situations. Even then Terry, in subsequent years, went back and did the origin of the Daleks, he put them in a Nazi environment.

"The Zarbi did not return because I think we felt we had over-stretched our resources with it. If you do a series like **Doctor Who** you tend to work your costs *pro rata* and what happened was a show like *The Space Museum* paid for *The Web Planet.* You see if, say, the budget per episode was £1000 and you were doing 26 episodes than Verity always used to look at it from that point of view that she had £26,000 to make 26 episodes. So, if she wished, Verity could have spent £25,000 on one episode and about £20 on the next 25. She had that ►

power."

Helping to manage the costs of a production, by making maximum use of a given set to warrant its inclusion in the story, is one side of a story editor's jon. Another is coping with problems such as regular actor deciding to take his holiday during the series, which they were allowed to do.

"We did one story, *The Crusade,* in which Bill Russell (Ian) wanted to take a week or two's holiday. Now much earlier on in the season you have to decide your allocation of so many days of rehearsal, so many days in the studio and so many days on film (location work). In those days you did all the filming for a story in one go even if, in studio time, we were a serial or two in front. For *The Crusade* we need not have had any filming but because Bill Russell wanted to go on holiday and because we wanted to have him in the episodes the story had to be re-structured so that we would see him in the desert for two episodes. Those sequences in the desert would then be filmed as part of the location filming allocation which meant, in turn, that certain scenes, which need not have been filmed technically could now be done on film. By doing that, though, it did limit the amount of film you could use for other serials which might call for it, more obviously."

Dennis Spooner left the series after the second season, handing over to his successor Donald Tosh. With *The Dalek Master Plan* as his last credited series I asked if he had considered ever writing for the programme again. Thoughtfully he replied:-

"The William Hartnell series were always geared towards getting a good story and the Doctor would arrive and then work within it. The reason why I could not have cottoned on to doing a Tom Baker story was that those series always tended to start with the Doctor arriving when there was nothing going on and then he would make it happen. In other words he would initiate the events. If we had any brief at all as writers under Sydney Newman we were told that the Doctor is an observer – a time traveller – looking around, and if he happens to go into history, or indeed into the future, he can never actively interfere with the events in order that he would change them.

"Most of the stories arose in that once he got into the situation he was forever trying to get out of it. For example, he would land the TARDIS because he had run out of uranium or something. They would leave the ship and then they would get split up, they'd arrive back at the TARDIS, be about to go and someone would say 'we can't go, so-and-so has been caught'. Thus the whole story, as far as the Doctor was concerned, hinged around trying to get whoever was caught back and the subsequent events would happen around them as they tried to accomplish this. Tom Baker, as I saw the shows, would land on a planet, get involved in the story and there would be a hundred points where he could say 'I've had enough of this, let's get back in the TARDIS and go.' That never arose in the Hartnell or Troughton stories. There was always something that kept them there other than what was going on around them. It was a very fundamental change to make to decide to have the Doctor influencing the course of events going on around him. That is probably why the historical stories faded out. You couldn't do a Tom Baker story set in the French Revolution because he would be out with a sniper's rifle trying to shoot Robespierre, which Hartnell would not have done. You've lost the realism now of the Doctor being just a time traveller going around having a look at things. I don't think, if we had only done science fiction, **Doctor Who** would have caught on like it did.

"Someone once said to me a long time ago that writing was very much like a letter W. A scene works in a W and a show works in a W. You have to start at the top with something good and then you could afford, in terms of content, to let the plot trickle down to the bottom of the W because your audience was ready to take in some information and story background. Then, once you'd reached the bottom of the first V they had obviously had enough and you would have to write in another peak, and after that allow them time to digest the peak before you were ready to build up to the next one. It works too, all through literature. *Hamlet* makes a good episode of **Charlie's Angels, Doctor Who** or whatever. It is written exactly as you would write for television. *Hamlet* start with three pages of ghosts, the supernatural and Hamlet's father telling him he was murdered. The revenge motive, all packed into three pages. So you've got 'the hook', followed by various peaks before you build up to this smashing fight at the end. And that is the secret of how to write for a series like **Doctor Who.**" ●

Above: *A Menoptera, one of the inhabitants of* The Web Planet, *for which Dennis Spooner was script editor.*

TOMORROW THE WORLD!

From a humble beginning in 1977, *Starburst* has flourished and grown into the magazine it is today. In issue 35, we gave you eight extra pages in full colour. In issue 36, the magazine went to full A4 size. But we're not finished yet. July saw the release of the first *Starburst Poster Magazine* featuring *Excalibur*. August brings the release of the very first *Starburst Annual* (all-new, no reprint!). If you've never read Starburst, pick up a copy today and find out why it's Britain's fastest growing film magazine.

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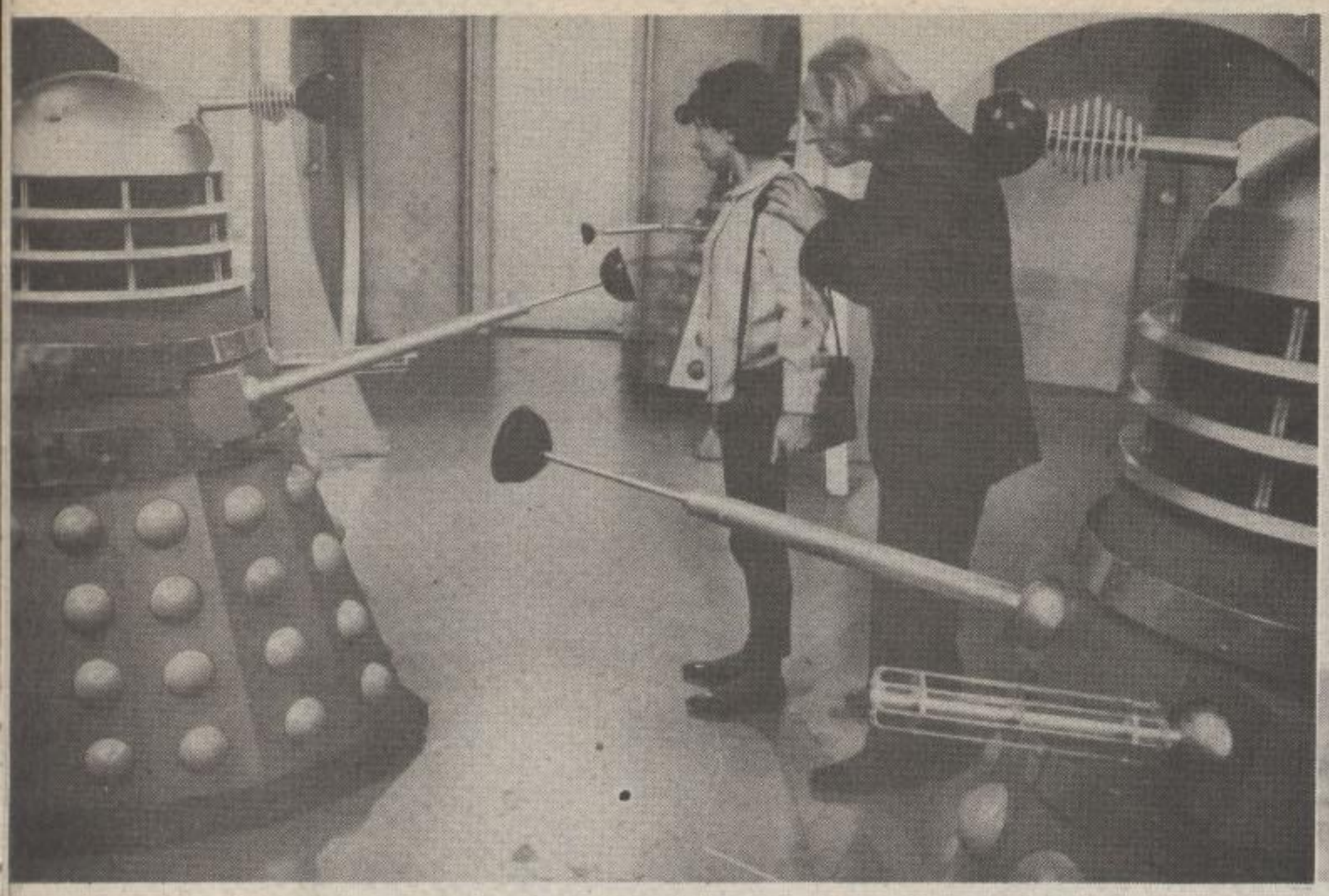

THE HARTNELL Y

Doctor Who Monthly looks back at the contributions made to the tv series by the man who portrayed the first

When looking for a simple, cliched phrase to describe his character most writers plumb for "the crotchety old man" when discussing the very first incarnation of the Doctor. It is not an inaccurate description. Certainly the signs of obvious age present in William Hartnell's interpretation of the role led to some of the more conventional traits of a septugenarian being visibly recognisable.

However, to describe Hartnell's Doctor just as a crotchety old man would be to do the character as great an injustice as to call a priceless jewel "a fragment of carbon".

As with all the subsequent actors to play the role Hartnell's portrayal of the Doctor altered subtly as time, and production teams, came and went. The Doctor seen in the very first story, *An Unearthly Child* was markedly changed by the time his regeneration cycle was triggered off in the closing episodes of *The Tenth Planet.* To understand some of the reasons for this it is worth looking right back to the early concepts of the series.

When the first producer of *Doctor Who,* Verity Lambert, and her script editor, David Whitaker, took on the task of turning Sidney Newman and Donald Wilson's idea for a show about a wanderer in Time and Space into a reality one of the first things they had to consider was the inter-relationships of the people who would travel in the magical time ship TARDIS. Together they worked out four names. The Doctor, who controlled (occasionally) the ship, Ian Chesterton, a courageous school master, Barbara Wright, another school-teacher whose mature mind could grasp the seemingly ungraspable, and young Susan, the Doctor's 15 year old grand-daughter.

In television terms the mix was quite predictable for an early evening family show. Susan was of school age and so could be identified with by the younger girls in **Doctor Who**'s audience. The Doctor was wise, old, but definitely not of this world. As he would say in the first episode, "Have you ever thought what it's like to be wanderers in the fourth dimension? Have you? To be exiles!" Whatever his outward appearance the Doctor was a figure to be held in awe and reverance by lesser mortals.

Therefore the roles of the hero and the heroine of **Doctor Who** were designated early on to Ian and Barbara. They would be our friends as we crossed the barriers of the infinite. School teachers are people seen by all youngsters up to a point in their lives and since they spend much of their working days guiding their pupils through all the intricacies the world has to offer, why not make them your guides on this trip through Time and Space? In addition, as teachers they were intelligent enough for viewers to feel comfortable in their presence. Barbara had a sound knowledge of history and Ian was conversant with many scientific principles and could be resourceful on cue. Their respective ages meant they were sensible enough not to scream at the first sign of danger and, by virtue of their colleague status at Coal Hill School, each knew the other well enough to be able to talk freely and openly about the fantastic adventures they would be plunged into by the alien Doctor.

Ian and Barbara were thus our heroes and the first sixteen serials, as far as *The Chase*, dealt with their meandering odyssey and as the Doctor contrived to return them to their own homes in the England of 1963 from whence he had abducted them.

The strong relationship between Ian and Barbara, carried out with fine acting performances from William Russell and Jacqueline Hill, made the pair excellent surrogate figures with which we could identify so that we too could go with the Doctor on his galactic voyages. We shared Ian's bewilderment at Susan Foreman's strange grasp of mathematics, we identified with the puzzled Barbara as she fought to understand why Susan should think England was on a decimal system of coinage (which it was not in 1963), and we strolled with them on their portentious exploration of Susan's "home": a junkyard in Totter's Lane.

The circumstances of Susan's strange education were odd indeed, but the sight of the gleaming TARDIS interior — entered through the portals of a common Police Telephone Box — was truly staggering for our heroes.

Nowadays, we, as viewers, accept that the TARDIS is bigger on the inside than

EARS

Doctor, William Hartnell.

it is on the outside, a fact apparently explained by the phrase "dimensionally transcendental". But imagine, if you will, that the concept was new to you. Imagine trying to come to terms for the first time with the notion that a glittering control room, of **Star Wars** proportions, could fit within the four foot by four foot confines of a telephone kiosk. The fact that it quite evidently did, and that it was not a product of a deranged hallucination, was the beginning of what later became known as the magic of **Doctor Who.** The whole series of wonders that the ghost voyagers aboard the ship, could experience. One minute Ian and Barbara were stepping in from the cluttered confines of a dank, vandalised junkyard, the next they were gazing out into a freezing Paleolithic landscape, and, not long afterwards, down at the shining domes and towers of the Dalek city on Skaro.

No look at the early years of **Doctor Who** could do justice to the period without at least passing reference to the Daleks. Quite simply the Daleks were masterpieces of engineering both in terms of the fertile mind of Terry Nation who devised their format, and in terms of the vivid imagination of BBC Designer Raymond Cusick who gave them shape and substance.

As they appeared in their debut story, *The Daleks* (aka *The Dead Planet*) the creatures had everything going for them. Looked at from the hardware angle they were every bit as innovative as the Maria ►

robot from **Metropolis,** Gort from **The Day the Earth Stood Still** or Robby from **Forbidden Planet.** The effortless gliding motion, the solid chunky shape, the roving single eye on its angled stalk, and the death-dealing blaster gun were visually impressive enough to capture the imaginations of legions of children who soon swelled the audience of **Doctor Who** to above eight million viewers — a staggering achievement for an early evening family show of that period.

The concept behind the Daleks was good as well. Once they had been Philosophers and Teachers, taking pride in their Arts and their Sciences. Then they were attacked by the war-like Thals and in defence were forced to use a terrible weapon:a massive Neutron Bomb which laid waste their planet and mutated the survivors hideously. The Thals battled on with a drug and eventually became full circle mutants — perfect in body and mind. No such luck for the Daleks. They sought refuge in the travel machines originally intended to house robot fighting devices for use against their enemy. Gradually they became dependant on the poisoned air, sacrificing their bodies to the withering effects of the radiation and building for themselves in the process their own personal mobile prisons. Eventually the Daleks grew to hate all creatures who moved freely and could feel the sunlight on their faces. In short, a dislike for the unlike. And these were the creatures the four travellers, and an army of viewers, encountered in their second television adventure.

Skaro was by no means the strangest place visited either. During that path-finding first season the TARDIS journeyed back to the Orient of the Kublai Khan and pitted the four against the wits of Venetian traveller Marco Polo and the treacherous Tartar emissary Tegana. This adventure was set in Earth's colourful, historic past but so strange were the customs, the dress and the mannerisms of ancient Cathay that it might as well have been some grim alien world for all the comfort Ian and Barbara could draw from being there.

This facet too was a strong contributor to the suspension of disbelief viewers enjoyed when watching **Doctor Who**. The two were on a quest to get back home to 1963 and we shared their disappointment as they arrived on the planet Marinus, then Mexico of the Aztec civilisation, aboard a space ship orbitting the silent world of Sense-Sphere, and into the midst of France's bloody *Reign of Terror.*

So where did the Doctor stand in all this? We are used nowadays to thinking of the Doctor as a champion of good against evil, a knight in somewhat tarnished armour striving to defeat the forces preying on the oppressed. The

early Doctor was quite different from this mould. He was old and crotchety certainly. He was also selfish, evasive, abrupt, supercilious, sly, cunning, ruthless and a past master at getting his own way no matter what the weight of opposition. Antagonism was a key note during the early voyages with the Doctor very often the anti-hero, treated with great distrust by the more obviously heroic Ian. This crafty, and sometimes even malign Doctor duped his companions into going down to the Dalek City in *The Daleks,* was all but prepared to murder a wounded caveman in cold blood to expedite his own escape in *An Unearthly Child,* and was even willing to turn both Ian and Barbara off this ship whilst in flight during the two part serial *Beyond the Sun.*

Yet for all this the Doctor soon proved he could be totally unpredictable as well. He did a brillant legal defence of Ian during his trial in *The Keys of Marinus* almost fell in love with an Aztec lady during the serial *The Aztecs,* and at one point during *The Reign of Terror* the Doctor's undisputed gift for invisibly pursuading people to do as he wished them to do won him a grudging compliment from Ian and Barbara to the effect that the Doctor seemed to be running the entire French Revolution.

That story, *The Reign of Terror* came from the pen of Dennis Spooner who then went on to take over the script-editor's post from David Whitaker. When the second season began with *Planet of Giants,* under the scripting guidance of Spooner, several modifications had been made to the Doctor's character.

The Doctor was still as abrasive as ever and was still more than capable of giving people a piece of his mind. But the acid venom and the malign cunning were replaced by a far more twinkling sense of humour as the new serial unfolded. As early on as *The Dalek Invasion of Earth* this was observable. In one scene a hastily snatched cuddle between Susan and her future husband, David Campbell, while they cooked the evening meal was broken

up by the arrival of the Doctor. As the two stammered to excuse their behaviour the Doctor looked on at the steaming pan and blithely told them he has noticed something cooking . . .

The departure of Ian and Barbara back to their homes in England was a watershed for the programme in that it ended one era — the era of the quest with the ship ungovernable in the Doctor's bid to steer it back to the 20th Century. After *The Chase* the stories became more haphazard with the Doctor having no real reason to visit locations other than the age-old maxim of the mountaineer; 'because it was there'.

The third season of **Doctor Who** opened with the Doctor and his companions, orphan Vicki and astronaut Steven Taylor, paying a visit to an unnamed world in *Galaxy Four.* There they fell in with a group of servo-robots which Vicki chose to name Chumblies after she heard their curious wobbling sound which accompanied the robots whenever they moved.

The Chumblies were the lates in a whole gallery of robot protagonists to face the Doctor after the phenomenal success of the Daleks. After their debut serial the Daleks returned no less than four more times within Hartnell's reign, once in a single episode prelude story — *Mission to the Unknown* — which did not even feature the Doctor or his TARDIS crew.

Season three, though, did possess one great plus that has, to date, set it apart from all others. Producer John Wiles and script-editor Donald Tosh were willing to consider dealing with a subject often considered taboo in family viewing shows. They planned and carried out the killing of two of the show's billed companions. In *The Dalek Master Plan,* a twelve week serial from the pens of Dennis Spooner and Terry Nation, the first one to die was the Trojan handmaiden Katarina. In some respects Katarina was a lot like Leela although without some of the more savage elements of Leela's warrior heart.

Rescued from the ruins of the burning city of Troy she came to accept the Doctor as her Lord who would take her to the promised Place of Perfection. Thrust into the technological future as seen in *The Dalek Master Plan* she could grasp little understanding of the cosmic-enfolding events going on around her. What she did understand in episode four though was that her life was being used as a lever to force the Doctor to surrender, and, loyal to her lord, she chose death before betrayal and committed suicide by ejecting herself, and her captor, into the cold vacuum of space. Hartnell's 'funeral oratorio' provided the **Doctor Who** with one of its finest moments of dramatic monolgue and set the pulses of a generation beating that bit faster. Some weeks later it became the turn of replacement companion Sara Kingdom to suffer a similarly horrible fate as she was withered to dust by the effects of a Time Destructor which accelerated Time to a fantastic speed. By the end of the episode all that was left of her was a skeletal, uniformed arm stretching out towards the TARDIS from the swirling sands.

As the third season drew to a close it became apparent to the show's senior staff that the old mixture of fantastic planet and colourful history sagas was in need of review. The science-fiction stories did well enough in the ratings but figures dropped alarmingly, at times, with the historical tales. To this day the western adventure, *The Gun Fighters,* has drawn the lowest audience figures ever for the series. Innes Lloyd, who succeeded John Wiles, decided that more realism was needed in the series with less stories being done for comedy. *The Myth Makers, The Celestial Toymaker* and *The Gun Fighters* had all had strong comic undertones to them with the latter story's depiction of a studio-housed western town looking very pale by comparison with the location filmed American western series.

The War Machines painted the first picture of the shape of things to come. By setting monsters in the streets of London of the present day a strong image of realism was achieved with many people looking more warily at the GPO Tower after that serial's transmission. Two stories later a recognisable Earth of the 1980s came under attack by the Cybermen, thus setting some of the seals on their popularity.

The twenty-nine William Hartnell serials will be primarily remembered as the era of the galactic odessey with the TARDIS truly in its element as a craft capable of going to both the past and the future. It was rarely steerable and so we, like the Doctor and his companions, never knew what we would find as the double doors swung open on the start of each new adventure — and that was what made them so fantastic and fascinating. ●

DOCTOR WHO EPISODE GUIDE

THE HIGHLANDERS (Serial FF, 4 episodes)

Episode One (17th December 1966)
Solicitor Grey has bribed the Redcoat sergeant into handing the Doctor, Ben, the ailing Laird and young Jamie McCrimmon into his care to be sold at Inverness into the slave trade. Evading Ffinch's soldiers, Polly and Kirsty try to devise a plan to rescue the four, but realise that to do so will require money — neither has a penny to her name.

Episode Two (24th December 1966)
Although the Doctor has managed to escape no such luck has befallen Jamie, Ben and the Laird, and they are now in Captain Trask's long boat being taken over to the slave ship *Annabelle*. As they approach they see a body being tossed over the side in a weighted sack. Trask warns of the same fate befalling any others who try to escape.

Episode Three (31st December 1966)
His spirit unbowed, Ben has torn up the 'contracts' allowing the Highlanders to be sold as slaves. Determined to make an example of him for this Trask has Ben chained and hoisted out onto the yardarm. On Trask's signal the rope is lowered into the water taking Ben into the icy Scottish waters to drown.

Episode Four (7th January 1967)
Ffinch has given the time travellers safe passage out of the area with Jamie as their guide. But there are still patrols about looking for renegade Highlanders as the four discover as they approach the TARDIS. The travellers make a rapid departure — with one extra passenger: Jamie McCrimmon.

Patrick Troughton *(as The Doctor)*, Anneke Wills *(Polly)*, Michael Craze *(Ben)*, *Frazer Hines (Jamie)*, William Dysart *(Alexander)*, Donald Bisset *(the Laird)*, Hannah Gordon *(Kirsty)*, Michael Elwyn *(Lieut Algernon Ffinch)*, Peter Welch *(sergeant)*, David Garth *(Solicitor Gray)*, Sydney Arnold *(Perkins)*, Tom Bowman *(sentry)*, Dallas Cavell *(Trask)*, Barbara Bruce *(Mollie)*, Andrew Downie *(Willie McKay)*, Peter Diamond *(Sailor)* Guy Middleton *(Col Atwood)*. Directed by **Hugh David**, Teleplay by **Elwyn Jones** and **Gerry Davis**, Script editor **Gerry Davis**, Produced by **Innes Lloyd**.

THE UNDERWATER MENACE (Serial GG, 4 episodes)

Episode One (14th January 1967)
Thanks to the intervention of the missing scientist, Zaroff, the lives of the four travellers are spared from sacrifice. But Polly is handed over to the Atlantean surgeon Damon and too late she realises she realises she is to undergo the gill implant operation which will turn her into one of the Fish People. Damon prepares to operate. . .

Episode Two (21st January 1967)
Believing the Doctor's story about Zaroff's evil intention to destroy the world the High Priest Ramo takes the Doctor to an audience with the Atlantean king, Thous. Thous listens to the Doctor's words but is unmoved. He has faith in Zaroff and hands the pair over to the Professor and his armed guards.

Episode Three (28th January 1967)
With help from the two sailors, Sean and Jacko, the travellers have instigated a strike by the Fish People to starve the Atlanteans of food. But when Thous advocates giving in to their demands, Zaroff cold-bloodedly kills the King and announces that no-one in the world can stop him now!

Episode Four (4th February 1967)
The Atlantean survivors, led now by Damon, realise they must rebuild a new civilisation free of superstition. The time travellers have managed to slip un-noticed back to the TARDIS but as the ship dematerialises it is buffetted by a series of shock waves. The Doctor warns they are out of control.

Patrick Troughton *(as the Doctor)*, Anneke Wills *(Polly)* Michael Craze *(Ben)*, Frazer Hines *(Jamie)*, Catherine Howe *(Ara)*, Tom Watson *(Ramo)*, Peter Stephens *(Lolem)*, Colin Jeavons *(Damon)*, Joseph Furst *(Zaroff)*, Noel Johnson *(Thous)*, P.G. Stephens *(Sean)*, Paul Anil *(Jacko)*, Roma Woodnutt *(Nola)*, Tony Handy *(Zaroff's guard)*, Gerald Taylor *(Damon's assistant)*, Graham Ashley *(overseer)*.
Directed by **Julie Smith**, Teleplay by **Geoffrey Orme**, Designed by **Jack Robinson**, Incidental music by **Dudley Simpson**, Produced by **Innes Lloyd**.

THE MOONBASE (Serial HH, 4 episodes)

Episode One (11th February 1967)
The Doctor is worried by the mysterious disappearance of Evans from the sick bay. Has it anything to do with Jamie's dilerious reference to the Phantom Piper. Alone in the ward Jamie surfaces from his daze to see the Piper advancing on him. In truth, it is the silver frame of a Cyberman.

Episode Two (18th February 1967)
Despite all the Doctor's investigations and all of Hobson's security measures, men are still disappearing from the Base. Down in the sick bay the Doctor asks one question. Did anyone think to search in here? When Hobson says no the Doctor points to a large frame outlined under a layer of blankets. The sheets are suddenly pulled aside and a Cyberman rises to its feet, gun at the ready.

Episode Three (25th February 1967)
The Cyberman raiding force has been repelled thanks to the time travellers. The base is made secure once more and all would appear to be well. But the radar screen's show more Cybermen saucers landing and a glance through the observatory telescope shows a whole army of Cybermen relentlessly advancing on the base.

Episode Four (4th March 1967)
With the Cybermen defeated through careful application of the Gravitron the Doctor has been able to steer his companions safely back to the ship. In flight again he decided to experiment with a device called a Time Scanner which shows a vision of the future. On the screen the four glimpse an image of a giant claw.

Patrick Troughton *(as the Doctor)* Anneke Wills *(Polly)*, Michael Craze *(Ben)*, Frazer Hines *(Jamie)*, Patrick Barr *(Hobson)*, Andre Maranne *(Benoit)*, Michael Wolf *(Nils)*, John Rolfe *(Sam)*, Alan Rowe *(voice from Space Control)*, Mark Heath *(Ralph)*, Alan Rowe *(Dr Evans)*, Denis McCarthy *(voice of Controller Rinberg)*, Peter Greene, Reg Whitehead, Sonnie Willis, John Wills, Keith Goodman *(Cybermen)*. Directed by **Maurice Barry**, Teleplay by **Kid Pedler**, Designed by **Colin Shaw**, Produced by **Innes Lloyd**.

THE MACRA TERROR (Serial 11, 4 episodes)

Episode One (11 March 1967)
Slipping out of the colony at night the Doctor locates the fugitive, Medok, and questions him about the creatures only he claims to have seen. The last vestiges of the Doctor's scepticism vanishes when he too suddenly sees a huge, slime covered Crab-like monster lurching across the ground nearby.

Episode Two (18th March 1967)
Despite his having fought a Macra Ben's hypnotised conditioning causes him to back Ola and the Pilot in the latter's office when the Doctor tries to protest at how the colonists are being used. On the main screen the photo image of the Controller falls away briefly to show a terrified old man. Yet all this in invisible to the conditioned humans. The Macra control the colony.

Episode Three (25th March 1967)
Medok has been devoured by the Macra in the mines and now Jamie is on his own fighting for survival. Fresh air from the tunnel opening is keeping the monsters at bay but on instructions from Control more gas is now being pumped into the shaft. As Jamie's strength begins to fail the Macra edge closer to their prey.

Episode Four (1st April 1967)
Freed from mind slavery the Colonists celebrate by holding their Festival in true gaiety. The Doctor, true to form, joins in the revelry heart and soul until Polly tells him he has been nominated as the new Pilot of the Colony. With haste the Doctor begins ushering his friends back to the TARDIS. . .

Patrick Troughton *(as the Doctor)*, Anneke Wills *(Polly)*, Michael Craze *(Ben)*, Frazer Hines *(Jamie)*, Peter Jeffrey *(pilot)*, Graham Armitage *(Barney)*, Ian Fairburn *(Questa)*, Jane Enshawe *(Sunnaa)*, Sandra Bryant *(Chicki)*, Maureen Lane *(drum majorette)*, Terence Lodge *(Medok)*, Gerton Klauber *(Ola)*, Graham Leamon *(controller)*, Anthony Gardner *(Alvis)*, Denis Goacher *(control voice)*, Richard Beale *(Broadcast voice)*, Robert Jewell *(the Macra)*, John Harvey *(official)*, John Caesar, Steve Emerson, Danny Rae *(guards)*, Roger Jerome, Terry Wright, Ralph Carrigan *(Cheerleaders)*. Directed by **John Davies**, Teleplay by **Ian Stuart Black**, Script editor **Gerry Davis**, Produced by **Innes Lloyd**.

THE FACELESS ONES (Serial JJ, 6 episodes)

Episode One (8th April 1967)
While the Doctor and Jamie gape in amazement at a girl who looks like Polly but names herself as someone else, Captain Blade and Spencer are escorting a colleague to the Airport medical wing. Reaching there they remove the figure's hat and muffler. Underneath is a white, faceless, hairless being.

Episode Two (15th April 1967)
Looking for evidence the Doctor has gone alone to the Chameleon Tours hangar. Searching inside the Doctor locates the hidden room plus the body of the true Inspector Meadows. Suddenly there is a click. The door has been locked from the outside. Freezing vapour begins to fill the room.

Episode Three (22nd April 1967)
A prisoner aboard the Chameleon Tours jet, Inspector Crossland watches helplessly, strapped into the Navigator's seat, as Blade pulls a lever on the controls. The door to the passenger compartment swings open and Crossland sees, to his horror, that all the seats are now apparently empty.

Episode Four (29th April 1967)
A mysterious beam from space has destroyed the fighter tailing the Chameleon Tours VC10 with Jamie aboard. On the radar screen the plane is shown as a stationery blip — it is either going straight down or straight up. The latter is true. The VC10 wings have folded back to become a rocket and the craft is soon docking at a gigantic orbitting space station.

Episode Five (6th May 1967)
By deception the Doctor and Nurse Pinto have managed to get themselves aboard the Chameleons' VC10 and they are now docked at the satellite. Only as they leave the ship do they realise Blade was not fooled for a minute. Faceless Chameleons surround them and Blade, gun in hand, appears before them.

Episode Six (13th May 1967)
Thanks to the Doctor the Chameleons have a chance to regain their identities. Rescued safe and sound Ben and Polly realise they have come back to their own time and elect to leave the Doctor now. But what of the TARDIS. As Jamie and the Doctor approach the hangar where it was being stored they see it being driven away at speed on the back of a truck. . .

Patrick Troughton *(as the Doctor)*, Anneke Wills *(Polly)*, Michael Craze *(Ben)*, Frazer Hines *(Jamie)*, James Appleby *(policeman)* Colin Gordon *(Commandant)*, George Selway, *(Meadows)*, Wanda Ventham *(Jean Rock)*, Victor Winding *(Spencer)*, Peter Whitaker *(Inspector Gasgoigne)*, Donald Pickering *(Blade)*; Christopher Tranchell *(Jenkins)*, Madelena Nicol *(Nurse Pinto)*, Bernard Kay *(Crossland)*, Pauline Collins *(Samantha Briggs)*, Gilly Fraser *(Ann Davidson)*, Brigit Paul *(announcer)*, Barry Wilsner *(Heslington)*, Michael Ladkin *(RAF pilot)*, Leonard Trolley *(Supt Reynolds)*. Directed by **Gerry Mill**. Teleplay by **David Ellis** and **Malcolm Hulke**, Designed by **Geoff Kirkland**, Associate producer **Peter Bryant**, Produced by **Innes Lloyd**.

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GALLIFREY GUARDIAN

DALEK INVASION AMERICA

TWO LOTS OF THANKS to hand round this issue, the first going to reader Will Valentino from Philadelphia in the United States for sending us a set of superb reproductions of the posters advertising the first Peter Cushing Dalek film in America.

According to Will's accompanying letter the first of the two Amicus productions – **Doctor Who and the Daleks** – went on general release in America in 1966, a year after the London premier.

For Americans this was their first taste of **Doctor Who**. Canada had begun showing some of the Hartnell serials in 1965 but as far as the United States was concerned it would be six or seven more years before Jon Pertwee's Doctor appeared their screens and so for all this time the only samples of **Doctor Who**'s magic was the two Peter Cushing films.

When the films opened in American cinemas the promoters hailed the Daleks as being *fantastic* and *amazing* with slight liberties being taken with the film's plot on the posters. Somewhat erroneously the posters listed the Daleks as plotting to rule the Universe, an idea they were not to develop until the sequel. Sadly the film's run in America was not illustrious as Will points out. The critics dismissed it as simply another "space opera" and it never received the promotion it did in Britain.

Will's letter also mentions the only **Doctor Who** book ever to be published in America before the 1970s. Released under the title *Doctor Who in an exciting adventure with The Daleks* by Avon Books and selling at 95 cents, the novel was a straight rendition of David Whitaker's first novel known in this country under the shorter title of *Doctor Who and the Daleks*. Of particular interest though is the cover of the American edition which features a specially posed photograph of three figures being attacked by the Daleks. The figures are neither the cast of the tv series nor of the film and the Daleks were the eight inch high toys sold in this country by *Woolworths*. No less imaginative is the cover caption which proclaims, "One man stands against the mutant minds and bodies of an incredible space monster".

HARTNELL JIGSAW UPDATE

SEVERAL ISSUES AGO *THE GALLIFREY GUARDIAN* **printed a still, sent in by reader Geraint Jones, of a jigsaw featuring William Hartnell's Doctor in confrontation with his deadliest foes the Daleks, in the familiar environs of central London. We asked then if anyone knew of any other jigsaws in this series and recently reader Justin Richards from Evesham in Worcestershire wrote in to tell us there was indeed one other.**

Manufactured by the same firm the second jigsaw features the Doctor – William Hartnell – racing for the safety of the TARDIS, pictured left on the illustration. All around him are the Daleks in battle formation attacking a squadron of low flying fighter aircraft.

Like the figures seen in Geraint's jigsaw the pieces featuring the Doctor and the Daleks can be detatched and placed upright to form model figurines.

Justin's letter also refered to some of the other jigsaws available during the Hartnell era. A set of four featured the Daleks in various Earth locations, Trafalgar Square, Westminster Bridge, a battlefield and on a laboratory scanner screen, whilst a fifth jigsaw purports to show Hartnell's Doctor with two friends inside the TARDIS with the Daleks outside, visible through the main doors. Now while we have heard of the four Dalek jigsaws this latter one – titled *In the TARDIS* – is a completely new one to us. So if any reader has a photograph of this do please write in and let us know.

DOCTOR WHO ANNUALS 1981/2

NEWS JUST RECEIVED from Kevin Taylor in Hyde Cheshire confirms that there will be a *Doctor Who* annual published this year.

As of August 1st the sixteenth **Doctor Who** annual will be on sale and available, in the main, from branches of Boots and W.H.Smiths. The annual will be a mixture of text and comic strip stories depicting both Tom Baker and Peter Davison.

In addition the same firm are publishing, also as on August 1st, another annual-sized publication with the intriguing title of *Doctor Who – Adventures in Time and Space*. Both books will cost £2.75p each and are published by World International Publishing Limited.

PREPARING FOR THE VISITATION

WHAT HAVE TITHE BARN in Hurley, Black Park near Iver and a film studio in Ealing got in common? Answer, they all provide spectacular locations for the up and coming *Doctor Who* serial, The Visitation, due to be seen next Spring.

Penned by writer Eric Saward and set in the 17th Century *The Visitation* is already tipped by some informed sources to be a likely contender for first place in the Season Survey for next year.

Interviewed for a local Berkshire newspaper producer John Nathan-Turner expressed his delight at the way the filming had gone at Tithe Barn. "We chose Tithe Barn as a perfect example of 17th Century architecture".

A few days earlier the cameras had been turning in Iver's famous Black Park for some of the necessary forest scenes. Few areas have been used as much by film makers as Black Park with its movie credits extending from Hammer horror productions to the recent smash-hit **Superman II.** Last season's **Doctor Who** story *Full Circle* had footage shot in Black Park.

An examination of the historical serials of William Hartnell's Doctor – their strengths and their weaknesses.

LIVING IN THE PAST

common fallacy has grown up, even among older **Doctor Who** fans, that the historically inspired serials, which predominantly featured in the William Hartnell era of the programme, were merely boring interfaces between the more exciting and colourful science-fiction productions. Those who stress this point of view do so by pointing out the low viewing figures the historical stories tended to receive.

Much of the blame for these less-than impressive ratings lies with the Daleks. Once they had made their mark on the series everybody, but everybody, was eagerly scanning the pages of the *Daily Mail* and *Daily Express* on the lookout for the preview photographs of the next new, and hopefully as innovative, monster creations. An interesting question is thus posed. Had the Daleks not appeared as early on as they did, would the history based tales have received the same enthusiastic response that the serials set in the future did?

At the time of **Doctor Who's** conception Verity Lambert – the producer – certainly believed this to be so, and there was a lot of evidence to back up her argument. For the years prior to **Doctor Who** the commercial television channels had been raking in large audiences of children with series such as **Robin Hood** (which made a star out of Richard Greene) and the Danziger

Above: *William Hartnell as The Doctor.* Below: *A scene from the final episode of the very first* **Doctor Who** *adventure,* An Unearthly Child *(1963).* Opposite: *Tegana* (Derren Nesbitt) *restrains Susan* (Carole Ann Ford) *in this scene from the adventure* Marco Polo *(1964).*

Studios productions **Richard the Lion-heart** and **William Tell**. All of these shows had taken a factual premise from the pages of history and built around them good, solid adventures in which the heroes could participate.

Long-winded philosophical debates were avoided in these shows. Modern viewpoints held today, for example, tend to show King John as an earnestly minded noble who tried to restore England's economy which had collapsed financing King Richard's continual expeditions to fight the Saracens in the Holy Land. All of this was glossed over in ITV's presentation of **Robin Hood.** There King John – played superbly by Donald Pleasence – was as wicked as ever he was painted while the Lionheart-supporting outlaw was whiter than white. The simple fact of the matter was that such formula written productions gained good viewing numbers and the **Doctor Who** producers were keen to capture these for their history related shows.

Adventure was the key note with good scripting easily a close second priority. There was no alternative to this due to the tight budgets of the time. Shows such as **William Tell** would have large sums of money spent on their initial set up. After that the same sets, props and costumes could be used week in and week out with spare reserves of capital going into such luxuries as outside location filming.

For **Doctor Who's** first season location shooting was just not simply affordable. Each episode could have six relatively small sets erected in the studio for recording, and out of those sets had to come half an hour's worth of good drama television – hence the vital importance of good scripting. What helped **Doctor Who**

ever further though was the quite considerable talents of the set designers and directors who worked on those historical stories. With those three technical fields blended under the control of Verity Lambert, and later John Wiles each history story was had not only a different setting but a totally different televisual feel as well. Each story adopted separate themes and exploited them magnificently.

The hallmark was stamped as early on as the very first serial – *An Unearthly Child* – the last three episodes of which dealt with the travellers' experiences at the roughened hands of a band of cave dwellers way back in the Paleolithic Era. This show, however, was no *One Million Years BC* travesty. There were no dinosaurs to make authoritative geologists gibber in outrage, no Raquel Welch style cavewomen with Vidal Sassoon hairstyles and no cavemen with immaculately capped white teeth. The various members of the Tribe of Gum were dishevelled, half-starved wretches dressed in the filthiest of animal skins as they sought refuge from the encroaching ice age.

They were allowed the power of speech by writer Anthony Coburn, and, thanks to the Time Lord ability to generate low telepathic fields the four travellers could understand them (the existence of this Time Lord trait was not made known to viewers until *The Masque of Mandragora* though).

If politics was the back-bone of *An Unearthly Child*, then the chess player approach to battle strategy was the heart of *Marco Polo*. John Lucarotti, who wrote the story, is arguably the finest writer of historical material **Doctor Who** has ever seen. His scripting flair and his ability to maintain suspense even over seven episodes are virtually un-matched, and he stands with peers like Robert Holmes, Malcolm Hulke and David Whitaker as a writer of some of the best material ever seen in the programme.

Marco Polo is the archetypal historical **Doctor Who** story. The Doctor and his friends arrive in a hostile landscape – in this case Tibet – get cut-off from the safety of the ship and then meet up with a group of people from which they have to discern who are their friends and who are their foes. Forced to travel with the Venetian explorer, Marco Polo, the four travellers, and thus the home audience as well, are greeted by such wonders of the world as the cave of Five Hundred Eyes in Tun-Huang, a sandstorm in the Gobi Desert and the splendours of the Kublai Khan's palace in Cathay.

As with the ITV series, and the BBC classic serials presentations there were many action scenes in *Marco Polo*, culminating in the sword battle between Polo and the emissary Tegana in the final episode. Some effort was made to impart historical knowledge to the children watching. It had been part of Verity Lambert's brief to provide some educational material within the programme's broad-framed confines. To give an example, in episode three the Chinese girl Ping-Cho delivers a fascinat-

Below: *A scene from* The Aztecs. Opposite: The Gunfighters *received low viewing figures and was the last of the historical serials.* Bottom: *A battle sequence from* The Myth Makers.

ing four minute monologue on the origins and fate of the Hashashin murder cult whose members carried out killings while under the influence of a narcotic drug. The modern word assassin derives from this cult as Ian explained to Susan at the conclusion of the speech. It was "History Made Obvious" but it worked. The BBC **Doctor Who** production office received many letters of praise from school teachers and parents for the way in which the programme has stimulated children to ask questions about the period being covered in each adventure.

Totally different dramatic parameters were applied to *The Aztecs* – a four-part serial also from the fertile pen of John Lucarotti. The paradox posed by this story was – the inability of visitors from the future to change the past. Even though Barbara was armed with fore knowledge, and even though she was hailed as the Aztec God Yetaxa by the High Priest of Knowledge, still she could not overcome the mass inertia of a population gradually heading for extinction. Towards the end of the fourth episode it was very clear that the 'baddies' in the serial, represented by the bloodthirsty, power hungry Tlotoxl, had won above those enlightened individuals such as Autloc – the Priest of Knowledge – who had believed Barbara's words about the fate of the Aztec people at the hands of the Spanish Conquistadors if they did not change their sacrificial ways.

With its simple half dozen sets *The Aztecs* made superb television by its faultless script, well-balanced incidental music, and array of highly talented actors.

The next historical story, *The Reign of Terror* was somewhat of an odd mixture. Written by Dennis Spooner it cut rather a fine balance between a straightforward quest adventure to locate an English spy in France, and a depiction of the strange moral attitudes which pervaded that country in the 1970s. Helped to escape from the guillotine-obsessed officials of Robespierre's administration Barbara, Susan and Ian fell in with a group dedicated to saving those of noble background from the executioner's blade. At first the travellers assumed their rescuers to be of aristocratic birth themselves, but such was not the case. Jule Renan and his friends belonged in the middle, those who hated to see order thrown out of the window. As Renan said, "There can be no loyalty and honour where emnity prevails". Many of the key characters in *The Reign of Terror* were not what they seemed and it was this constant pondering of who was friend and who was foe that made the story so absorbing to watch. The dashing young Frenchman Leon Colbert, who almost literally swept Barbara off her feet, turned out to be a spy for the Terror. While, on the other hand, the Doctor's meeting with Robespierre himself revealed the sadness of the man's position, surrounded on all sides by death.

Jack Cunningham's portrayal of the Conciergerie jailer did have a lot of comic overtones though, and this pointed the way to future historical stories which sometimes gave the writers an excessive opportunity to indulge in blatantly funny dialogue scripting. *The Romans* was almost totally done for belly laughs with Derek Francis – of **Whoops Baghdad** and **Oh Brother** fame – leading the comic assault. The second episode in particular produced a scene straight out of a Brian Rix farce with the lecherous Nero *(Francis)* chasing Barbara through the corridors of his palace down which Vicki and the Doctor would occasionally stroll. But, in the best tradition of farce, the audience was kept seething with frustration by the fact that Barbara never once turned down any of the avenues that would have led her to the Doctor, or Vicki, and hence to safety from the eager paws of the Emperor.

Anyone expecting the historical **Doctor Who**s to be played solely for comedy got a rude awakening in *The Crusader* however. Imagine a **Doctor Who** story done in the dramatic style of the BBC 2 Shakespeare productions currently being done by Rodney Bennett and you have a good idea of the flavour of this serial. Ian and Barbara's struggle against the sadistic Emir El Akir is more than matched by the Doctor and Vicki's experiences at the court of King Richard. With the soundtrack slightly echoed to give the voices a harsh strident resonance Richard *(Julian Glover)* and his sister Joanna *(Jean Marsh)* row like fury over

the former's plan to marry Joanna off to Saladin's brother. It sounded like pure Shakespearian dialogue; full of similies, metaphors and epithets, and as such it was intended. *The Crusade* was a prestige production although sadly it was only given a limited sale overseas. As Verity Lambert herself once explained, it is not wise to sell stories about Richard the Lionheart to Arab states.

The Time Meddler aside, which was predominantly science-fiction oriented — the next historical story was *The Myth Makers* by Donald Cotton. This did bring back the comedy element with a vengeance although it was more witty than farcical. Every possible excrutiating play on words it was possible to devise got used in *The Myth Makers* with Barrie Ingham as Paris, Francis de Wolff as Agamemnon and the late Max Adrian as Priam all trying to out-act one another.

A case of mistaken identity was the principle theme of John Lucarotti's last story for **Doctor Who.** *The Massacre,* a grim story outlining the events leading up to the infamous slaughter of the Huguenots in Paris. Basically the story revolved around Steven's intrigues with a group of Huguenots who were under surveillance by the men loyal to the Abbot of Amboise. The important "McGuffin" though was that the Abbot was a dead ringer for the Doctor in both looks and voice (William Hartnell played both parts naturally). What made the story interesting though was that right up until the Doctor's sudden reappearance in episode four — he had vanished in episode one — neither Steven nor the vast audiences sitting at home could tell whether or not the Abbot was genuine or the Doctor in a convincing disguise. Was the Doctor in the guise of the Abbot to gain information about the massacre or not? Only episode four relieved the suspense, especially after episode three had ended with Hartnell lying dead in a gutter.

Just as today there are good science fiction **Doctor Who** stories and bad ones, so there were good and bad historical tales in the Hartnell era. Undeniably the worst was *The Gun Fighters* which almost makes Mel Brooks' **Blazing Saddles** look straight by comparison. Viewers were spared nothing. From cap pistol guns to "Hey Tenderfoot, play the piano" dialogue. Even the American accents sounded phoney. With Shane *(Scott Tracy)* Rimmer at one end of the saloon bar talking to David (Brains) Graham the conversation sounded like a **Thunderbirds** reunion party.

With *The Gun Fighters* attracting the worst viewing figures ever for **Doctor Who** the writing was on the wall for the historical stories. Patrick Troughton's second serial, *The Highlanders,* would be the last historical story and that too was done mostly for comic relief. Before that though was the penultimate William Hartnell serial, *The Smugglers* by Brian Hayles.

The Smugglers was very definitely in serious mode with pistol shots, knifings and sword thrusts disposing of many in the cast. The adventure centred around a clue given to the Doctor as to the whereabouts of a pirate's treasure buried somewhere in Cornwall during the seventeenth century. Many other parties were interested in locating the trove as well, principle among which was the pirate Captain Pike, so called because of the vicious iron pike which replaced a hand severed years earlier in a sword fight. The story was a good swash-buckling four parter set in one of the most romantically remembered periods of English history but the characters Brian Hayles chose to populate his tale with were anything but romantic with hard faced actor George A Cooper most remembered for his part as the eager cut-throat Cherub.

Producer Innes Lloyd made the decision to abandon the historical stories from **Doctor Who**'s repertoire and since 1967 they have been absent from our screens. Only the odd sf tale with a historical background has been occasionally tossed in to keep those viewers who like a dash of the past tokenly interested.

Would the formula ever work again? It's hard to tell. **Doctor Who** is now so rooted in science fiction that to do a total switch towards history might lead to a total switch-over by disgruntled viewers to the other channel. In the end though it would have to be the quality of the scripts and the performers that would be the determining factor. As Shakespeare said, "the play's the thing . . ." ●

PHOTO-FILE SPECIAL: MICHAEL GOUGH

BORN: November 23rd 1917
ROLE: The Celestial Toymaker
YEARS: 1966
MAJOR STAGE APPEARANCES Love of Women, Hamlet, The Immortalists, An Act of Madness, Maigret and the Lady.
MAJOR FILM APPEARANCES: **The Small Back Room** (1949), **RICHARD III** (1955), **Dracula** (1957) **Horror of the Black Museum** (1959), **Phantom of the Opera** (1962), **Dr Terror's House of Horrors** (1964), **They Came from Beyond Space** (1967), **Legend of Hell House** (1973), **Satan's Slave** (1976).
MAJOR TV ROLES: **The Avengers, Out of the Unknown, Blake's 7, Suez** (as Sir Anthony Eden).
SPECIAL MENTION: With an almost endless list of theatre, film and television credits behind him Michael Gough has established himself as one of Britain's major international actors, appearing in productions both here and abroad to this day.

In **Doctor Who** circles he holds the distinction of being the first big name to guest star in the series in a supporting role, a distinction he gained from his four week appearance as The Celestial Toymaker in the 1966 Hartnell story of the same name.

Born in Malaya in 1917, oddly enough on the date that would become the anniversary of **Doctor Who**'s beginning, Michael Gough was educated in England at Rose Hill School in Tunbridge Wells and Durham School. Choosing to enter the acting profession he served his apprenticeship on the boards of the Old Vic in London where he made his named debut in 1936 at the age of 19. A year later he started his international career playing the role of Philip Vassey in the play *Love of Women* at the New York Theatre on Broadway.

With 1947 seeing his first film role in **Blanche Fury** Michael Gough has successfully alternated between the stage and the movie industries with the latter eventually establishing him as an actor noted for playing horror parts. He appeared in the Hammer adaptation of **Dracula** which launched Christopher Lee as an international star and in 1968 took the lead in the film **Curse of the Crimson Altar** written by Yeti creators Mervyn Haisman and Henry Lincoln.

He is no stranger to television either with a distinguished track record ranging from an early black and white episode of **The Avengers** – where he played the creator of the dreaded Cybernaughts – to an acclaimed performance as former Prime Minister, Sir Anthony Eden in the 1978 BBC production, **Suez.**

His part as the Toymaker for **Doctor Who** called for a virtual solo performance in two of the episodes where he was playing The Trilogic Game with an invisible Doctor. In fact William Hartnell was on holiday for the recording of episodes two and three and so he was heard only on pre-taped voice-overs, thus necessitating Michael Gough playing several of his scenes on his own.

Michael Gough has been married four times. his third marriage being to former Old Vic student Anneke Wills who began in the regular role of Polly in **Doctor Who** some weeks after the Toymaker's turbulent exit from the series.

THE MISSISSIPPI! LONGEST RIVER IN NORTH AMERICA -- TO TRAVEL IT IN THE DAYS OF THE OLD WEST WAS LENGTHY AND OFTEN DULL...

SOME ROMANCED, SOME FISHED, SOME TALKED -- AND SOME GAMBLED...

THE GREATEST GAMBLE

MEN LIKE GAYLORD LEFEVRE, A PROFESSIONAL WHO EARNT HIS LIVING AT THE CARD TABLE...

EITHER HE WON, OR -

YOU SIR, ARE A CHEAT! I SAW THAT ACE YOU PALMED!

NO-ONE CHEATS ME AND LIVES - NOW, LET'S PLAY CARDS!

COME ALONG! SURELY YOU'LL NOT LET THIS UNPLEASANT EPISODE SPOIL THE EVENING?

37.

Editor: Alan McKenzie Scripter: John Peel Artist: Mike McMahon

ONE MOMENT. I SHOULD LIKE TO TRY MY FORTUNE AT THIS GAME. BUT I WOULD RATHER PLAY IN THE *PRIVACY* OF MY CABIN, IF YOU'RE WILLING...

I'LL PLAY CARDS *ANYWHERE*, SIR! *LEAD ON!*

BUT IT IS NOT TO A CABIN THAT LEFEVRE IS LED-

WAIT- WE'RE NOT-

- ON THE SHIP? NO - THIS IS *MY* REALM, MY *TOYROOM.*

A STRANGE REALM, STILL AND LIFELESS-

WHAT *STRANGE* STATUES-

MERELY MY... TOYS. COME, WE SHALL PLAY IN HERE.

THIS GAME IS NOT FOR MONEY. I HAVE NO NEED OF THAT.

WE'LL PLAY FOR WHATEVER YOU LIKE. JUST DEAL!

ABRUPTLY, THE ROOM IS FILLED WITH PEOPLE AND CHATTER-

GASP! WHERE DID *THEY..?*

I LIKE AN AUDIENCE WITH LIFE... A *LITTLE* LIFE. *PLAY!*

THE EXCITEMENT OF *WINNING* SOON DISPELS LEFEVRE'S UNEASINESS -

WHO *CARES* IF THIS PLACE IS HAUNTED - I'M WINNING A *FORTUNE!*

BUT LUCK IS ALWAYS FICKLE, AND HIS STARTS TO CHANGE-

THIS CHARACTER IS BETTER THAN I THOUGHT. BUT I'M STILL *AHEAD!*

AFTER SEVERAL HOURS PLAY, A HALT IS CALLED-

REST NOW. WE'LL CONTINUE IN A WHILE. I SHALL BE BACK.

AS HIS OPPONENT LEAVES, LEFEVRE MAKES A DECISION-

THINGS AREN'T GOING AS WELL AS I'D HOPED!

BUT I KNOW A FEW WAYS TO HELP *EVEN* THE SCORE -

BUT HIS OPPONENT IS THE *CELESTIAL TOYMAKER* - IMMORTAL, WILY...

... AND *BORED*: HE SEEKS THE THRILL OF THE GAME, THE MATCHING OF WITS - BUT BEST OF ALL, THE *FINAL VICTORY!*

AND HOURS LATER-

I TRUST YOU ARE REFRESHED?

I'M READY. LET'S PLAY.

THIS IS ALMOST TOO EASY- I'VE GOT *THREE ACES* IN THIS HAND - AND HE'S GOT *TWO QUEENS!*

BUT - THESE AREN'T -

YOU CHEATED ME!

YOU TRIED TO CHEAT ME - I ASSUMED THAT IT WAS A NEW RULE YOU'D INVENTED.

NO-ONE CHEATS GAYLORD LEFEVRE AND LIVES!

THIS IS MY DOMAIN, MORTAL! HERE, I CONTROL ALL! EVEN GRAVITY ITSELF - AND NOW

THE GAME IS FORFEIT! AND YOU MUST PAY!

IN THIS DOMAIN, TIME HAS LITTLE MEANING. DAYS, WEEKS - OR YEARS - MAY PASS UNTIL THE TOYMAKER FINDS A NEW GAMBLER -

JUPITER! THIS IS NOT -

- YOUR BARRACKS? NO - THIS IS MY REALM - MY TOYROOM.

PERHAPS THIS ONE WILL BE WISER. OR...

THOSE - THOSE STATUES!

MERELY MY PLAYTHINGS.

... PERHAPS, HE TOO WILL LEARN WHERE THE TOYMAKER FINDS HIS 'TOYS'...

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Signature . . . . . .

The DALEKS

This month we present the first episode of the Dalek story "The Rogue Planet". Follow the adventures of the Daleks every month in colour!

THE STILLNESS OF SPACE IS DISTURBED BY THE PASSING OF A LARGE COMET...

ATOMS JOIN WITH ATOMS... ENERGY AND MATTER FORMING AS THE PARTICLES SPIN AND CIRCLE...

THE COMET PLUNGES THROUGH A CLOUD OF SPACE DUST THAT HAS LAIN DORMANT FOR A MILLION YEARS.

DISTURBED BY THE COMET, EACH TINY DUST ATOM TAKES ON ENERGY... AND MAGNETISES !!

A NEW PLANET IS BORN...

THE DALEKS OBSERVE THE NEW PLANET...

...AND THE COMET STREAKS AWAY ON ITS ENDLESS JOURNEY THROUGH THE SKIES.

YOU HAVE SIGHTED A NEW PLANET, ASTRODALEK?

WE HAVE, IN THE 84TH GALAXY.

THE NEW PLANET IS HEADING FOR A SUN.

THEN THERE WILL BE A GALACTIC EXPLOSION, AND THE NEW PLANET WILL BE DESTROYED.

THE NEW PLANET HAS SMASHED ITS WAY THROUGH! IT'S UNDAMAGED. WATCH ITS PROGRESS CAREFULLY. IT COULD BE DANGEROUS!!

A ROGUE PLANET IS LOOSE IN THE SOLAR SYSTEM, ITS DESTINATION UNKNOWN. BUT THE DALEKS DO NOT PANIC...

CONTINUED NEXT MONTH!